ANIMADVERSIONS

UPON

ELEMENTS OF CRITICISM;

CALCULATED EQUALLY

For the Benefit of that celebrated WORK,
and the Improvement of ENGLISH STILE:

With an

APPENDIX ON SCOTICISM.

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LONDON:
Sold by W. OWEN, Temple-bar.
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PREFACE.

THE merit of theſe volumes, no leſs than the name of their author, having carried them in ſo few years through a variety of editions, the following preſumed amendments would have been privately communicated to him who had ſo highly deſerved of his every reader; but that, ſuppoſing his candor to admit them into future editions, the former uncriticiſed might be riſing into oracles and models, at once of ſtile and of criticiſm; and that this publication may, by offering ſome improvable hints to the learned and ingenious author, point to other writers, whether nearer, or equally remote from the center of Engliſh propriety, negligences more than ſufficient to preclude the ſucceſs of equal merit in a leſs eſtabliſhed character.

If more examples are produced than ſuffice to illuſtrate each ſpecies of inaccuracy, the more elucidation is given to the improvement of ſtile in general, as well as of theſe volumes in particular. It muſt be no leſs obvious that ſome examples are extended beyond the bounds of neceſſity, not only to aſcertain the juſtneſs of the criticiſm, but to exhibit the beauty of the context; and ſo to give the thought its every opportunity of atoning for the careleſneſs of its dreſs, by paying the pains of its embelliſhment.

CONTENTS.

Page

I. PRINCIPLES controvertible. 1.

II. CRITICISMS criticisable on
1. *various authors*, - - 5.
2. *language and poetry*, - - 8.
3. *arrangement*. - - 19.

III. STILE inadequate by
1. *misarrangement*, - - 22.
2. *redundance* of
common particles, 26.
epithet or qualifier, 30.
other idea's already implied, 34.
whatever is more elegantly understood, 36.
or, in-fine, of repetition; 41.
3. *defect* 51.
4. *cacophony* of
jingle, - 55.
collision, - 62.
gape; - - 66.
5. *familiarity*, - - 67.
6. *misapplication*, - - 72.
7. *antiquation*, - - 80.
8. *scoticism* or other mixture, - 84.
9. *imprecision*, - - 95.
10. *anomaly*. - - 99.
APPENDIX. - 113.

ANIMADVERSIONS

UPON

ELEMENTS OF CRITICISM.

A Work entitled *Elements of Criticiſm*, calls a critic's firſt glance upon deciſions that appear not deciſive, and his next upon the manner in which the whole deciſions have been pronounced. Where the principles are in general ſo profoundly digeſted, and ſo philoſophically fixed, the thought is not likely to be often criticiſable; and where language, eſpecially engliſh, is ſo critically diſcuſſed, the diction might have been ſuppoſed unexceptionable.

Yet ſome of the poſitions may be called in queſtion, and from many of the ſentences an appeal may ly. Much more will a ſtile which pretends to erect a ſtandard, be found itſelf to want one, and down to its very orthography to require variety of reformation.

But, as no one ought to criticiſe, who cannot correct; and as improvement ſhould be the ſole object of criticiſm, it may be uſeful no leſs than ſatisfactory to ſee, in the oppoſite column, how certain principles and criticiſms may be anſwered or amended, and how the expreſſion of ſo celebrated a work may be improved in its arrangement, neatneſs, variety, harmony, dignity, purity, preciſion; in ſhort, its every ſpecies of propriety.

I.

PRINCIPLES controvertible.

I. 90, 1.* Lamentable is the imperfection of language, almoſt in every particular that falls not under external ſenſe.

Amply ſufficient, on the contrary, has every language been found, in which any work of invention has been attempted;

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* The volume, the page, and the line.

attempted; the literal ſo neceſſarily as well as naturally ſupplying the figurative, that no other could furniſh pictures in idea, but the pictures of reality.

I. 111, 22. Should an author of ſuch a taſte attempt to deſcribe all thoſe varieties in pleaſant and painful emotions which he himſelf feels, he would ſoon meet an invincible obſtacle in the poverty of language: a people muſt be thoroughly refined, before they find words for expreſſing the more delicate feelings; and for that reaſon, no known tongue hitherto has reached that perfection.

The poverty of language, again alledged, ſeems indeed a new perfection: were human tongues loaded with expreſſion for every poſſible modification of ſenſe or of idea, a multiplicity of words muſt overwhelm the capacity of man. How much happier, nay richer, are we therefore in the certainty that all poliſhed languages are endowed with as regular powers of forming due expreſſion, as poliſhed minds of forming the idea!

II. 517, 26. Further, man is endued with a ſort of creative power: he can fabricate images of things that have no exiſtence—but hath no ſuch power over any of his other ideas—an image thus fabricated cannot be called a ſecondary perception—the poverty of language however—has occaſioned the ſame term *idea* to be applied to all.

Nor is the poverty of language at all better proved by *idea*'s various acceptation. We form idea's of things that do not exiſt, as well as of things that do: are not the images of things ſenſible, and of things intellectual, equally idea's?

I. 378, 10. Wit is appropriated to ſuch thoughts and expreſſions as are ludicrous, and alſo occaſion ſome degree of ſurprize by their ſingularity. Wit alſo in a figurative ſenſe expreſſes a talent for inventing ludicrous thoughts or expreſſions; we ſay commonly, *a witty man*, or *a man of wit*.

Of all the indignities ever offered to wit, the firſt is perhaps this definition. Is ſublime wit ludicrous? or muſt all wit be low? In the literal, not figurative, ſenſe, is wit *the quick ſublimation of reaſon*; and the mind bleſt with this power produces the thought its exertion.

I. 392, 17. Taking a word in a different ſenſe from what is meant, comes under wit, becauſe it occaſions ſome ſlight degree of ſurpriſe.

However, the definition is here well illuſtrated by one of Shakeſpear's moſt paltry quibbles. And is this a ſpecies of wit, becauſe it occaſions ſurpriſe?

— 396, 4. And indeed, it muſt be admitted, that many of Hudibras's double rhymes come under the definition of wit, given in the beginning of this chapter.

Under that definition they do come: but are they therefore witty? A little humor is the moſt that can be allowed them.

—— 14. A repartee may happen to be witty; but it cannot be conſidered as a ſpecies of wit; becauſe there are many repartees extremely ſmart, and withal extremely ſerious. I give the following example: A certain petulant Greek, objecting to Anacharſis that he was a Scythian: True, ſays Anacharſis, my country diſgraces me, but you diſgrace your country. This fine turn gives ſurpriſe, but it is far from being ludicrous.

If a pun, an obſcene pun, or a double rime, be an undoubted ſpecies of wit, repartee, ſo exampled, may well be denied the rank, becauſe it is not ludicrous. Our author ſeems therefore himſelf to have demonſtrated it ſafer to exclude the ludicrous from any title to wit, than from wit whatever is not ludicrous.

— 359, 18.—Nothing inanimate is intitled to the epithet of grace,—and no animal inferior to man.

How then ſays our author? II. 479, *penult*—one order of columns, delicate and graceful—

— 360, 12. No man appears graceful in a maſk; and therefore, laying aſide the expreſſions of the countenance, the other motions may be genteel, but of themſelves never graceful.

And how Milton?

Grace was in all her ſteps—

— 350, 24. The action of Cæſar paſſing the Rubicon was grand; but there was no dignity in it, conſidering that his purpoſe

Ceſar's purpoſe might be to command, but not to enſlave his country; which then muſt have a maſter, as every

purpoſe was to enſlave his country.

one of his rivals and enemies endeavored or wiſhed to be; though none ſo likely to promote or preſerve her dignity or freedom as himſelf.

I. 180, 12. Anger,—even where it is moderate, and cauſeth no diſguſt, diſpoſes not the ſpectator to anger in any degree.

Juſt and moderate anger certainly excites coincidence, nay, often concurrence of paſſion; according to the aphoriſm ſo candidly quoted from Ariſtotle: *Anger raiſeth in the ſpectator a ſimilar emotion of anger.*

— 406, 8. The pain of want cannot be cured but by gratification.

Yes, it ſometimes may; by mortification.

— 409, 1.—Intemperance, &c.

Is this illuſtration neceſſary or proper for young readers?

— 416, 21. Men of fortune, who poſſeſs palaces, ſumptuous gardens, rich fields, enjoy them leſs than paſſengers do.

A paradox which, far from being overlooked (as alledged) has been often proffered, and almoſt as often ſwallowed. Paſſengers may taſte the novelty more; but proprietors, in their ſenſes, muſt enjoy more the reſt.

— 2, *note.* After the utmoſt efforts, we find it beyond our power to conceive the flavour of a roſe to exiſt in the mind.—

The flavor of a roſe is a corporeal eſſence; how then ſhould it exiſt in the mind? The olfactory nerve receives it, and communicates the pleaſing ſenſation.

II. 484, 19. The ſtatue of Moſes ſtriking a rock from which water actually iſſues, is in a falſe taſte; for it is mixing reality with repreſentation. —The ſame objection lies againſt a caſcade where we ſee the ſtatue of a water-god pouring out of his urn real water.

Theſe inſtances rather demonſtrate the poſſibility of mingling with happy effect reality and repreſentation.—Does not one greatly heighten and enliven the other? and did ever an unvitiated eye ſee either without an unmixed pleaſure?

II.

Criticisms criticisable.

1. *On various Authors.*

I. 320, 22. It is hard to say whether Ovid disgusts more by too great variety, or too great uniformity: his stories are all of the same kind, concluding invariably with the transformation of one being into another; and so he is tiresome with excess in uniformity: he is not less fatiguing by excess in variety, hurrying his reader incessantly from story to story.

Here is poor Ovid very roughly handled, for making a transformation in each of his metamorphoses; and for making each metamorphosis a new story. Could he avoid either? or, can he be blamed for a plan which so happily interwove uniformity and variety? Nay, the metamorphoses often introduce each other, and so are at once new and continued.

— 99, 2. An anticlimax in description:

Through breaking ranks his furious course he bends,
And at the goddess his broad lance extends;
Through her bright vail the daring weapon drove,
Th' ambrosial vail which all the graces wove:
Her snowy hand the razing steel profan'd,
And the transparent skin with crimson stain'd. *Iliad*, V. 415.

Pope, censured almost always unjustly, is particularly so in these three quotations, where the first, treated as an anticlimax, seems rather beautifully to vary the present into the past, by the instantaneity of the action. The like may be urged for the two following, in the latter of which the alternation of tense is animated with peculiar beauty; a beauty often admired in the ancients, and so the child of elegant nature. In the former, the verse would have equally admitted a continuation of tense, had not the poet, with superior taste, varied it, as in a new sentence.

Again, describing the shield of Jupiter;

Here all the terrors of grim war appear,
Here rages force, here tremble flight and fear;
Here storm'd contention, and here fury frown'd,
And the dire orb portentous Gorgon crown'd. — 914.

Nor is it pleasant to be carried backward alternately in a rapid succession:

Then died Scamandrius, expert in the chace,
In woods and wilds to wound the savage race;

Diana taught him all her ſilvan arts,
To bend the bow, and aim unerring darts:
But vainly here Diana's arts he tries;
The fatal lance arreſts him as he flies:
From Menelaus' arm the weapon ſent,
Thro' his broad back and heaving boſom went:
Down ſinks the warrior, with a thund'ring ſound:
His brazen armour rings againſt the ground. — 65.

I. 471, 14. Sentiments that agree not with the tone of the paſſion—

No happier taſk theſe faded eyes purſue;
To read and weep is all they now can do.
Eloiſa to Abelard, l. 47.

Again;

Heaven firſt taught letters, &c.

— 392, 9. The wit unſuitable—

Cold is that breaſt that warm'd the world before.

And, again, I. 475, 3.

What though no weeping loves thy aſhes grace,
Nor poliſh'd marble emulate thy face?
What though no ſacred earth allow thee room,
Nor hallow'd dirge be mutter'd o'er thy tomb?
Yet ſhall thy grave with riſing flow'rs be dreſt,
And the green turf lie lightly on thy breaſt:
There ſhall the morn her earlieſt tears beſtow,
There the firſt roſes of the year ſhall blow;
While angels with their ſilver-wings o'erſhade
This ground, now ſacred by thy relics made.
Elegy to an unfortunate Lady.

II. 26.—Paſſages exceptionable in their connection:

—The fiend lookt up, and knew
His mounted ſcale aloft; nor more, but fled
Murm'ring, and with him fled the ſhades of Night.

Germania omnis a Gallis, Rhaetiſ-

Nor is Pope more juſtly criticiſed than Milton, I. 471, or Pope again 475, than he had been 392; or Otway 480, than Moliere 487; or than Shakeſpear, Corneille, Racine, and Milton, 487 and 488, all the four inſtances of their inconſiſtency being reducible to poetic exaggeration; or theſe than Corneille and Racine, 502 and 503; or Milton 514, whoſe quibbles (ſince Shakeſpear's find ſo much quarter) are at leaſt ludicrous enough to be witty; and ſo ſeem pardonable, if not praiſeworthy, in the mouth of the father of infernal wit.

With no leſs hard meaſure meet Boileau, II. 387, and Voltaire, 388.

Much more are both Milton and Tacitus admirable rather than defenſible for a cloſing connexion of genuine (though far from ludicrous) wit.

Rhaetiſque et Pannoniis, Rheno et Danubio fluminibus; a Sarmatis Dacisque, mutuo metu aut montibus ſeparatur.

II. 35, 23. Quas ſimul tradiderimus, Carthaginienſium extemplo Enna erit; foediuſque hic trucidabimur, quam Murgantiae praeſidium interfectum eſt.

Nay, the britiſh hiſtorian's ſtricture on Shakeſpear, is more cenſurable for the thought than for the expreſſion, which is indeed parallel to the three preceding latin citations from Livy and Curtius, all three beautiful, not irregular, by the variation cenſured.

— 36, 3. Magnitudini Pori adjicere videbatur bellua quâ vehebatur, tantum inter ceteras eminens, quanto aliis ipſe praeſtabat.

—— 11. Id jugum, ſicut Apennini dorſo Italia dividitur, ita mediam Graeciam diremit.

—— 14. Speaking of Shakeſpear:

There may remain a ſuſpicion that we over-rate the greatneſs of his genius, in the ſame manner as bodies appear more gigantic on account of their being diſproportioned and miſhapen.

Nor is neatneſs more defective in

II. 37. 'As the performance of all other religious duties will not avail in the ſight of God, without charity; ſo neither will the diſcharge of all other miniſterial duties avail in the ſight of men, without a faithful diſcharge of this principal duty.'

than the oppoſition in

— 38, *antepenult.* Sicut in frugibus pecudibuſque, non tantum ſemina ad ſervandum indolem valent, quantum terrae proprietas coelique, ſub quo aluntur, mutat.

— 203, 18. or the compariſon; Non ſum neſcius, grandia conſilia a multis plerumque cauſis, ceu magna navigia a plurimis remis, impelli.

II. 276, 22.—Similes without any juſt reſemblance—one inſtance—from a grave author writing an inſtitute of law—

Our ſtudent ſhall obſerve, that the knowledge of the law is like a deep well, out of which each man draweth according to the

Is this a ſimile without reſemblance? A ſtill graver and greater author calls the law of God *a well-ſpring of life*; and ſo univerſal is this idea, that it has formed the French proverb, *La vérité eſt au fonds du puits*; Truth is at the bottom of the well.

the ſtrength of his underſtanding.

II. 247, 21.—Thomſon, without the leaſt ceremony or preparation, introduceth each ſeaſon as a ſenſible being:

From brightening fields of ether fair diſclos'd,
Child of the Sun, refulgent Summer comes,
In pride of youth, and felt through Nature's depth,
He comes attended by the ſultry hours,
And ever-fanning breezes, on his way;
While from his ardent look, the turning Spring
Averts her bluſhing face, and earth and ſkies
All ſmiling, to his hot dominion leaves.
Summer, l. 1.

See, Winter comes, to rule the varied year,
Sullen and ſad, with all his riſing train,
Vapours, and clouds, and ſtorms.
Winter, l. 1.

Paſſions may prove inſtantaneous, ſo doubtleſs perſonifications. Thomſon, therefore, and Vida, are here alike unexceptionable; eſpecially as Summer and Winter make one half of Thomſon's muſes.

— 248, 14. Vida begins his firſt eclogue:

Dicite, vos Muſae, et juvenum memorate querelas;
Dicite, nam motas ipſas ad carmina cautes,
Et requieſſe ſuos perhibent vaga fiumina curſus.

—268, 16. *A figure, which among related objects, extends the properties of one to another.*

This figure is not dignified with a proper name, becauſe it has been overlooked by writers.

On the contrary, no figure is more common, or better known, by the names of *enallage*, *metonymy*, &c.

2. *On Language and Poetry.*

—47, 4. In the Engliſh language there are few declenſions,

In the engliſh language are none: no caſes therefore, nominative, &c. as in II. 23, 4.

Note. Taking advantage of a declenſion to ſeparate an adjective from a ſubſtantive, as is

Does the author know better than did the roman authors what was neat in their language?

is commonly practiſed in Latin, though it detract not from perſpicuity, is certainly leſs neat than the Engliſh method of juxta-poſition. Contiguity is more expreſſive of an intimate relation, than reſemblance merely of the final ſyllables.

guage? Or does he recollect, or can he find one inſtance where an adjective parted from its ſubſtantive would be either more expreſſive or more pleaſing joined? Beſides, the beauty of latin concord in declenſion, depends not on reſemblance of termination: an adjective agrees no leſs beautifully with its ſubſtantive when the endings reſemble not at all.

II. 14, 1. Several tenſes of our verbs are formed by adding the final ſyllable *ed*, which, being a weak ſound, has remarkably the worſe effect by poſſeſſing the moſt conſpicuous place in the word; upon which account the vowel in common ſpeech is generally ſuppreſſed—and in writing—where a word ſignifies labour, or any thing harſh—or where the penult ſyllable ends with a vowel—the final ſyllable *ed* may be apoſtrophized: examples; *forc'd*, *betray'd*, *carry'd*, *deſtroy'd*, *employ'd*.

Only one tenſe, the preterite or paſt, is ſo formed; and that but in one of our conjugations. The weakneſs of the ending ſecures harmony, which muſt ſuffer from the recurrence, were ſo frequent a formative ſtrong. Termination being in all language for this reaſon feeble, can in none, leaſt of all in ours, poſſeſs the moſt conſpicuous place. Uniformity muſt prevail in orthography; and the reader muſt be left in proſe to dilate or contract this ending, unleſs the ſame dental precede, as in *boarded* and *educated*, which are neceſſarily ſo written and ſo read. *Forced* muſt therefore accompany *ſmoothed*, and *deſtroyed betrayed*, as *employed applied*, *carried*, &c. whether uttered full or contracted, as on ſolemn or familiar occaſion; while the verſifier has the ſole power of varying at once the orthography and ſound.

— 80, 19. That order of the words and members of a period is juſtly termed natural, which correſponds to the natural

A very juſt definition of natural order: but that order which our author terms natural, or the direct order, may often

tural order of the ideas that compoſe the thought.

often prove in modern, as in ancient tongues, unnatural; and that which he calls artificial, or the indirect, is frequently, in all language, the order of nature herſelf. Let nature claim her own order of the following:

Therefore I declare unto you him, whom ye worſhip ignorantly.

Whom therefore ye ignorantly worſhip, him declare I unto you.

II. 135, 16. And hence one great advantage of blank verſe over rhyme; its privilege of inverſion giving it a much greater choice of pauſes, than can be had in the natural order of arrangement.

Blank verſe has no privilege of inverſion; nor perhaps any other advantage (unleſs in the dialogue of tragedy) which rime does not equally enjoy.

— 145, 22. A word of whatever number of ſyllables, is not accented upon more than one of them.

Accent, here taken as vulgarly to coincide with ſtreſs, lies indeed primarily on one ſyllable of a word; but may ſecondarily on ſeveral: as in *indiviſibility* it lies primarily on the antepenult, but ſecondarily on the firſt, third, and laſt.

— 10, 10. Words conſiſting wholly of ſyllables pronounced ſlow, or of ſyllables pronounced quick, commonly called *long* and *ſhort ſyllables*, have little melody in them; witneſs the words *petitioner*, *fruiterer*, *dizzineſs:* on the other hand, the intermixture of long and ſhort ſyllables is remarkably agreeable; for example, *degree*, *repent*, *wonderful*, *altitude*, *rapidity*, *independent*, *impetuoſity*.*

The examples *petitioner*, *fruiterer*, *dizzineſs*, are neither wholely quick nor wholely ſlow. The ſecond ſyllable of *petitioner*, and the firſt of *dizzineſs*, are both ſtrong, or what the ancients called long by poſition: the firſt of *fruiterer* is long both by ſtreſs and by the open vowel. No polyſyllable indeed can be wholely quick or wholely ſlow, by the neceſſary alternation of labor and reſt, which muſt in every polyſyllable lay ſomewhere at leaſt

leaſt one capital ſtreſs, whether of colliſion or openneſs. *Petitioner* is pariſyllabical, and ſimilar to *rapidity:* how then can one be ſaid to have little melody, and the other to be remarkably agreable?

* II. 10, *note.* Italian words, like thoſe of Latin and Greek, have this property almoſt univerſally. Engliſh and French words are generally deficient; in the former, the long ſyllable being removed from the end as far as the ſound will permit; and, in the latter, the laſt ſyllable being generally long. For example, *Sĕnator* in Engliſh, *Senātor* in Latin, and *Sénatēūr* in French.

All languages have the property of alternation: can then the engliſh and french be without it? Did the greeks and romans deal leſs in anapeſts or dactyls than do the french and engliſh? or have theſe fewer iambs and trochees? Can they not as eaſily produce an amphibrachys in *répondre*, *alarming*, &c. and, though engliſh be as apt to terminate with a trochee or a dactyl, as the french with an iamb or an anapeſt, there are whole claſſes of engliſh words ſtrong in the end, as *obſcure*, *reprimand*; nay, of french words ſtrong on the beginning: as *montre*, *terminer*, &c.

— 106, 10. The hexameter line is ſuſceptible of much variety as to the ſucceſſion of long and ſhort ſyllables. It is however ſubjected to laws that confine its variety within certain limits: and for aſcertaining theſe limits, grammarians have invented a rule by dactyles and ſpondees, which they denominate *feet.* One at firſt view is led to think that theſe feet are alſo intended to regulate the pronunciation: which is far from being the caſe; for were one to pronounce according to theſe feet, the melody of a hexameter line would

After owning the combinations of length and ſhortneſs, of which the texture of every tongue muſt be compoſed, and ſo well perceiving that two long ſyllables, or one long and two ſhort their equivalent, muſt form the moſt complete combination of ſound; that the laws of alternation allowed no more to the aſſemblage, and the dignity of greek and latin heroics accepted no leſs; after admitting iambs and trochees as the denominative meaſures of inferior both ancient and modern verſe, why our author ſhould

would be deſtroy'd, or at beſt be much inferior to what it is when properly pronounced. Theſe feet muſt be confined to their ſole province of regulating the arrangement, for they ſerve no other purpoſe. They are withal ſo artificial and complex, that I am tempted to ſubſtitute in their ſtead, other rules more ſimple and of more eaſy application; for example, the following: 1ſt, The line muſt always commence with a long ſyllable, and cloſe with two long preceded by two ſhort. 2d, More than two ſhort can never be found in any part of the line, nor fewer than two if any. And, 3d, Two long ſyllables which have been preceded by two ſhort, cannot alſo be followed by two ſhort. Theſe few rules fulfil all the conditions of a hexameter line, with relation to order or arrangement. To theſe again a ſingle rule may be ſubſtituted, for which I have a ſtill greater reliſh, as it regulates more affirmatively the conſtruction of every part. That I may put this rule into words with the greater facility, I take a hint from the twelve long ſyllables that compoſe an hexameter line, to divide it into twelve equal parts or portions, being each of them one long ſyllable or two ſhort. A portion being thus defined, I proceed to the rule. The 1ſt, 3d, 5th, 7th, 9th, 11th, and 12th portions, muſt each of them be one long ſyllable;

ſhould declare war againſt dactyls and ſpondees, the innocent as ancient meaſures not only of hexameter verſe, or how he can leave it the name of hexameter, when he annuls the ſix feet that compoſe it, cannot be obvious to every reader.

But the old plan is doubtleſs exploded to make way for the new, which, neglecting all the other kinds, turns hexameter into dodecameter verſe; which, for the greater ſimplicity, dividing it into twelve inſtead of ſix portions, demonſtrates how much eaſier it is to hop upon half a foot than walk upon two; which, baniſhing ſpondees, excludes alſo ſpondaics; and ſtill virtually confeſſing the parts of which dactylian heroics conſiſt, denies that thoſe parts are at all to regulate their pronunciation. For if wholes do not regulate, ſtill leſs can their halves.

Yet, though the ingenious theoriſt might eaſily analyſe greek and latin heroics into half-ſpondees and half-dactyls, however he named them, preferably to whole ones, could any enquiry find that the conſtituent parts, of whatever number or denomination, that entered long or ſhort into compoſition, were not to come out of the ſame quantity; or, in other words, that the meaſures of the writer were not to be thoſe of the reader; which is all the poor ſpondees and dactyls pretended, aſſiſting the ſtreſs without precluding the

pauſe,

the 10th muſt always be two ſhort ſyllables; the 2d, 4th, 6th, and 8th, may indifferently be one long, or two ſhort. Or, to expreſs the thing ſtill more curtly, the 2d, 4th, 6th, and 8th portions may be one long ſyllable, or two ſhort; the 10th muſt be two ſhort ſyllables; all the reſt muſt conſiſt each of one long ſyllable. This fulfils all the conditions of an hexameter line, and comprehends all the combinations of dactyles and ſpondees that this line admits.

pauſe, and enforcing the ſenſe by preſerving the harmony?

But ſuppoſing the half-meaſure preferable to the whole for dodecameter verſe, what ſhall become of the other kinds, named hitherto pentameter from its five feet, as hexameter from its ſix; iambic, trochaic, anapeſtic, from the foot that reſpectively prevails; ſapphic (with adonic) and phaleucian, aſclepian and glyconian, pherecratian, nay, anacreontic, from reſpective inventors; or of both alcaics, encloſing the archilochian, in the horatian ſtanza? How indeed would Horace have received the propoſal of precluding dactyls from any one of theſe kinds, unleſs from his archilochian or the anacreontic; or from any one of them his favorite ſpondee, the introduction of which he declares ſuch an improvement even to iambic verſe? Having lent his friend Ruddiman the definition of an iamb:

Syllaba longa brevi ſubjecta vocatur iambus,

he proceeds;

Pes citus: unde etiam trimetris accreſcere juſſit
Nomen iambeis, cum ſenos redderet ictus,
Primus ad extremum ſimilis ſibi: non ita pridem,
Tardior ut paulo graviorque veniret ad aures,
Spondeos ſtabiles in jura paterna recepit,
Commodus et patiens; non ut de ſede ſecunda
Cederet aut quarta ſocialiter. Hic et in Accî
Nobilibus trimetris apparet rarus, et Ennî.

Muſt each then, of thoſe kinds, from

from the example of the new dodecameters, ſplit its feet into parts or portions? Ere this become neceſſary, the new method muſt be evinced more ſimple, more eaſy, more comprehenſive or more conciſe, more rational or more practicable for hexameter verſe than Ruddiman's four hexameters, which expedite at once and exemplify the whole of this knotted ſubject:

Hexametrum carmen pedibus ſex conſtat: eorum
Dactylus eſt quintus: ſextam ſibi vult regionem
Spondeus; reliquiſque locis conſiſtit utervis.
Quinto etiam admiſit rerum gravitas ſpondeum.

Nay, ſomewhat odd does it appear that our author, having ſo elaborately exploded the two principal meaſures, ſhould afterwards introduce (from the ſame great grammarian) the long liſt of latin feet, all originally greek, of which above one half is uſeleſs to latin or greek verſe, and abſolutely inapplicable to engliſh.

By thus juſtly reſtoring *ſpondeus* and *dactylus*, he muſt have dropt all hoſtility againſt them or their power, eſpecially when he cloſes the liſt by confeſſing that 'every foot in verſe may be conſidered as a verſe-word, compoſed of ſyllables pronounced at once without a pauſe.'

II. 178, 19. Pyrrichius conſiſts of two ſhort ſyllables. Examples: *Deus*, *given*, *cannot*, *hillock*, *running*.

A pyrrich conſiſts of two ſhort, becauſe feeble, ſyllables: the four Engliſh examples are trochees, not pyrrichs.

II. 178, 19. Spondeus, conſiſts of two long ſyllables: *omnes, poſſeſs, forewarn, mankind, ſometime.*

Of the four Engliſh examples three are iambs: the laſt may indeed be, as variouſly uttered, a trochee, an iamb, or a ſpondee.

— 179, 3. Trochæus, or choreus, a long and a ſhort: *ſervat, whereby.*

Whereby, though variable like *ſometime*, yet oftener an iamb the oppoſite of a trochee, grows old in proſe, and cannot enter any verſe but burleſk.

— Tribrachys, three ſhort: *melius, property.*

Property is a dactyl, nor can be other.

— 180, 4. Proceleuſmaticus, four ſhort ſyllables: *hominibus, neceſſary.*

Neceſſary is rather a double trochee: nor does any language need, or properly admit, a four-ſyllable or double foot.

II. 181, 19. A word of five ſyllables compoſed of a pyrrichius and dactylus: *miniſterial.*

Miniſterial is, by neceſſary coalition, a word of four ſyllables; and ſo is a pyrrich and trochee, if not a double trochee.

— 182, 7. A word of ſix ſyllables compoſed of a tribrachys and dactyle: *puſillanimity.*

Puſillanimity is either a double dactyl, or an amphibrachys and a dactyl.

— 182, 9. *N. B.* Every word may be conſidered as a proſe-foot, becauſe every word is diſtinguiſhed by a pauſe.

A monoſyllable can in proſe or verſe be no more than half a foot, nor is every word diſtinguiſhed by a pauſe, except in counting word by word.

II. 122, 5. It is a great imperfection in Engliſh verſe, that it excludes the bulk of polyſyllables, which are the moſt ſounding words in our language; for very few of them have ſuch alternation of long and ſhort ſyllables as to correſpond to either * of the arrangements mentioned. Engliſh

This variouſly unfortunate paragraph firſt reduces engliſh verſe almoſt totally to diſſyllables and monoſyllables, and immediately admits a torrent of triſſyllables and tetraſyllables. Neither ſhould it have excluded words of five ſyllables, which may often harmoniouſly enter; nor any more happily

* Iambics pure, or commencing with a trochee.

liſh verſe accordingly is almoſt totally reduced to diſſyllables and monoſyllables: *magnanimity* is a ſounding word totally excluded; *impetuoſity* is ſtill a finer word, by the reſemblance of the ſound and ſenſe; and yet a negative is put upon it, as well as upon numberleſs words of the ſame kind. Polyſyllables, compoſed of ſyllables long and ſhort alternately, make a good figure in verſe; for example, *obſervance*, *opponent*, *oſtenſive*, *pindaric*, *productive*, *prolific*, and ſuch others of three ſyllables. *Imitation*, *imperfection*, *miſdemeanor*, *mitigation*, *moderation*, *obſervator*, *ornamental*, *regulator*, and others ſimilar of four ſyllables, beginning with two ſhort ſyllables, the third long, and the fourth ſhort, may find a place in a line commencing with a trochæus. I know not if there be any of five ſyllables. One I know of ſix, *viz. miſrepreſentation:* but words ſo compoſed are not frequent in our language.

II. 167, 9.

Two of far nobler ſhape, erect and tall,
God-like erect, with native honour clad,
In naked majeſty, ſeem'd lords of all:
And worthy ſeem'd, for in their looks divine
The image of their glorious Maker ſhon,
Truth, wiſdom, ſanctitude ſevere and pure;
Severe, but in true filial freedom plac'd;
Whence

happily than *magnanimity*. *Impetuoſity* itſelf is not abſolutely debarred, whether in five or ſix ſyllables; and verſes there are open, not only to *miſrepreſentation*, but to *ſuperiority*, &c.

Of theſe very eaſy were th' enumeration,
Without any fear of miſrepreſentation;
But ſuperiority aws:
And yet magnanimity, in her ſublimity,
Eſpouſes fair verity's cauſe.

But even in ſong of more exalted lore,
May ſometimes grave inveſtigation ſoar;
Here magnanimity may ſeek the ſky,
Nay, eagle-impetuoſity may fly.

It is therefore not ſhown above, nor poſſible to ſhow any where, (II. 149, 18.) that few polyſyllables can find place in the conſtruction of engliſh verſe, far leſs that there can be any reaſon for excluding them.

Nor will any maſter of our language allow what has been ſo often alledged as well as II. 160, 11. that 'our verſe is extremely cramped by rime,' or that (II. 173, 11.) no important ſubject can be ſupported in rime'; an aſſertion well diſproved by that very *Eſſay on Man*, which our author, ſingular perhaps in thought as in expreſſion, ſays, (II. 176, 20.) 'would ſhow much better in blank verſe.'

No more juſtice ſeems done II, 166, 167, 174. to french than to engliſh heroics, or to Milton indeed than to Pope; Milton being, as in general, ſo peculiarly in the paſſage cenſured 167, happy in his pauſes.

Whence true authority in men: though both
Not equal, as their ſex not equal ſeem'd;
For ſoftneſs ſhe, and ſweet attractive grace,
He for God only; ſhe for God in him.

II. 123, 5. The article *the* is one of the few monoſyllables that is invariably ſhort: ſee how harſh it makes a line where it muſt be pronounced long:

This nymph, to the deſtruction of mankind.

Again;

Th' advent'rous baron the bright locks admir'd.

Let it be pronounced ſhort, and it reduces the melody almoſt to nothing: better ſo however than falſe quantity.

II. 136, 24. The goddeſs, with a diſcontented air.
— 137, 2. Two ages o'er his native realm he reign'd.
— — 7. Talthybius and Eurybates the good.
—139, 6. Ulyſſes, firſt in public cares ſhe found.
— — 8. Who riſing, high th' imperial ſceptre rais'd.
— 148, 3. Of leaving what is natural and fit.
— — 7. For 'tis but half a judge's taſk to know.
— — 10. Whoſe right it is, uncenſur'd to be dull.

— — *antep.*—Not the leaſt trace of melody:

But of this frame the bearings, and the ties,
The ſtrong connexions, nice dependencies, &c.

— 274, 3. It is not leſs ſtrained to apply to a ſubject in its preſent ſtate, an epithet that may belong to it in ſome future ſtate:

——ſubmerſaſque obrue puppes. *Aen.* i. 73.
And mighty ruins fall. *Il.* v. 411.

The article *the*, naturally ſhort, may become emphatically long; but is neither neceſſarily long, nor unharmonioufly ſhort, ſometimes in even place, as in the examples cenſured.

But here, and in every quotation of this page, of pages 127, 129, 130, 132, 133, 134, 136, 137, almoſt every line is improperly criticiſed as improperly read; which may be no leſs juſtly affirmed of 139, 6 and 8, and of all the verſes cenſured 148, where the critic ſeems to ſuppoſe what will not be granted, that the capital ſtreſs muſt ly on the fourth ſyllable. Nor can it ly with more dignity than it does on the ſixth in one of the lines quoted, as capitally ſtrong on the fourth:

No pardon vile obſcenity * ſhould find.

or with more propriety than in,

'Tis beſt ſometimes your cenſure to reſtrain;

which were a wholeſome advice with reſpect to every article from 242, to 254 inclusive.

It is not a ſtrained, but a natural and pleaſing, as highly poetical anticipation.

* I. 409, 1; II. 110, 14.

II. 274, 3. Another rule regards this figure, that the property of one ſubject ought not to be beſtow'd upon another with which that property is incongruous:

K. Rich.—How dare thy joints forget
To pay their awful duty to our preſence?
Rich. II. 3, 6.

The connection between an awful ſuperior and his ſubmiſſive dependent is ſo intimate, that an attribute may readily be transferred from the one to the other: but awfulneſs cannot be ſo transferred, becauſe it is inconſiſtent with ſubmiſſion.

II. 286——ſorbent avidae praecordia flammae. *Ov. Met.* ix. 172.

imitated;

A ſtubborn and unconquerable flame
Creeps in his veins, and drinks the ſtreams of life.
Lady Jane Gray, i. 1.

— 314, 13.——— Sed magis
Pugnas et exactos tyrannos
Denſum humeris bibit aure vulgus.
Hor. carm. ii. 13.

Phemius! let acts of gods and heroes old,
What ancient bards in hall and bow'r have told,
Attemper'd to the lyre, your voice employ:
Such the pleas'd ear will drink with ſilent joy. *Odyſſ.* i. 433.

— 315, 1.——neque audit currus habenas. *Geor.* i. 514.

O Prince! (Lycaon's valiant ſon repli'd)
As thine the ſteeds, be thine the taſk to guide.
The horſes, practis'd to their lord's command,
Shall hear the rein, and anſwer to thy hand. *Il.* v. 288.

How then did our author allow (II. 171, 15.) 'An effect expreſſed as an attribute of the cauſe, in *jovial wine*, *religious light*,' &c. or, (222, *antep.*) 'A quality of one ſubject given to another, in *drooping chair*, *fearleſs ſhip*, *conſcious bed?*' &c. But *awful* (like *fearful*) ſignifying *full of aw*, as well as *apt to fill with it*, is therefore equally applicable to ſubmiſſion and authority; to the former indeed preferably in poetry, as leſs commonly in proſe.

Shall *drink down a ſecret* be termed harſh and uncouth by one who produces ſuch demonſtrations of the contrary? or can any figure be more natural than that of the mind's drinking down whatever it is eager to ſwallow? Nor can aught be more eaſy or more proper than Horace's

Inſanientis dum ſapientiae,

which Buchanan was ſo proud to copy; than the ſame Horace's

Lethi corripuit gradum;

or than Virgil's

Praecipitate moras—

than, in ſhort, all the figurative expreſſions fulminated in pages 314, 315, 316, 320, 321, 322, 323; 341, 344, 345, 346, 347, 348, 352, 353, 358, 359, 360; where poetry is denied her fineſt figures, and her faireſt licence.

3. *On Arrangement.*

In the article of arrangement ſeveral (if not moſt) of the paſſages quoted as cenſurable, are demonſtratively preferable to the propoſed amendments, here placed in the oppoſite column:

II. 23, 6. Some emotions more peculiarly connected with the fine arts, I propoſe to handle in ſeparate chapters.	Some emotions more peculiarly connected with the fine arts, are propoſed to be handled in ſeparate chapters.
——18.—And inſtead of reclaiming the natives from their uncultivated manners, they were gradually aſſimilated to the ancient inhabitants, and degenerated from the cuſtoms of their own nation.	—And degenerating from the cuſtoms of their own nation, they were gradually aſſimilated to the natives, inſtead of reclaiming them from their uncultivated manners.

Perſpicuity, far from ſuffering, is promoted in both the quotations, where the arrangement is indeed that of nature—*are propoſed to be handled* leaves a vague cacophony. At firſt only could the adventurers be expected to reclaim the natives, and only from their own gradual aſſimilation could ariſe their degeneracy.

— 30, *antep.* The nobility too, whom the king had no means of retaining by ſuitable offices and preferments, had been ſeized with the general diſcontent, and unwarily threw themſelves into the ſcale which began already too much to preponderate.	The nobility, whom the king had no means of retaining by ſuitable offices and preferments, having been ſeized with the general diſcontent, unwarily threw themſelves, &c. or, The nobility, whom the king, &c. who had been ſeized, &c.

Though neither of the propoſed changes be practicable, without endangering a change of the ſenſe, a third perhaps might not be improper:

The nobility too, whom the king had no means of retaining by ſuitable offices and preferments, ſeized with the general diſcontent, unwarily threw themſelves, &c.

— 34, 20. If men of eminence are expoſed to cenſure on the one hand, they are as much liable to flattery on the other. If they receive reproaches	If men of eminence be expoſed to cenſure on the one hand, they are as much expoſed to flattery on the other. If they receive reproaches that

proaches which are not due to them, they likewiſe receive praiſes which they do not deſerve.

are not due, they likewiſe receive praiſes that are not due.

II. 38, 3. A friend exaggerates a man's virtues, an enemy enflames his crimes.

A friend exaggerates a man's virtues, an enemy his crimes.

The preciſion and propriety altered in both away.

— 55, 4. The time of the election of a poet-laureat being now at hand, it may be proper to give ſome account of the rites and ceremonies anciently uſed at that ſolemnity, and only diſcontinued through the neglect and degeneracy of later times.

The time of the election of a poet-laureat being now at hand, it may be proper to give ſome account of the rites and ceremonies anciently uſed at that ſolemnity, and diſcontinued through the neglect and degeneracy only, of later times.

Only reſpects neither *degeneracy* nor *of later times*. Were *only* tranſpoſed, (as it could only be for the worſe,) it muſt follow, inſtead of preceding *diſcontinued*, to which alone it belongs. But it is indeed ſuperfluous.

— 58, 11. The empire of Blefuſca is an iſland ſituated to the north-eaſt ſide of Lilliput, from whence it is parted only by a channel of 800 yards wide.

The empire of Blefuſca is an iſland ſituated to the north-eaſt ſide of Lilliput, from whence it is parted by a channel of 800 yards wide only.

After being made worſe, it perhaps may be made better:

The empire of Blefuſca is an iſland ſituated to the north-eaſt ſide of Lilliput, whence it is parted by a channel only [*or*, but] 800 yards wide.

— — 20. The miniſter who grows leſs by his elevation, like a little ſtatue placed on a mighty pedeſtal, will always have his jealouſy ſtrong about him.

The miniſter, who, like a little ſtatue placed on a mighty pedeſtal, grows leſs by his elevation, will always have his jealouſy ſtrong about him.

Rendered by the alteration leſs natural, leſs clear, leſs elegant, and leſs exact; the two firſt members being inſeparably as incomparably paralleliſed, in their natural place, to each other.

II. 59, 15. The knight, ſeeing his habitation reduced to ſo ſmall a compaſs, and himſelf in a manner ſhut out of his own houſe, upon the death of his mother, ordered all the apartments to be flung open, and exorciſed by his chaplain.

The knight, ſeeing his habitation reduced to ſo ſmall a compaſs, and himſelf in a manner ſhut out of his own houſe, ordered, upon the death of his mother, all the apartments to be flung open, and exorciſed by his chaplain.

Here the ſenſe is by the critic altered, the reverſe therefore of improved. It was the knight's ſeeing himſelf reduced and ſhut out, &c. not the death of his mother (which muſt, however, neceſſarily precede) that made him order, &c.

— 63, 4. For the Engliſh are naturally fanciful, and very often diſpoſed, by that gloomineſs and melancholy of temper which is ſo frequent in our nation, to many wild notions and viſions, to which others are not ſo liable.

For the Engliſh are naturally fanciful, and, by that gloomineſs and melancholy of temper which is ſo frequent in our nation, are often diſpoſed to many wild notions and viſions, to which others are not ſo liable.

Marred alſo in the mending, were it only by bringing together what was bad enough ſeparate,——*are often diſpoſed to many wild notions*, where either *often* or *many* is redundant.

—— 20. For as no mortal author, in the ordinary fate and viciſſitude of things, knows to what uſe his works may, ſometime or other, be applied, &c.

For as, in the ordinary fate and viciſſitude of things, no mortal author knows to what uſe, ſome time or other, his works may be applied, &c.

The native humor is ſupported as ſuſpended in the one, but ſinks totally by the inverſion of the other.

— 70, 13. Let us endeavour to eſtabliſh to ourſelves an intereſt in him, who holds the reins of the whole creation in his hand.

Let us endeavour to eſtabliſh to ourſelves an intereſt in him, who, in his hand, holds the reins of the whole creation.

But better perhaps than either:
Let us endeavor to eſtabliſh to ourſelves an intereſt in him, who holds in his hand, the reins of the whole creation.

— 70, 21. Virgil, who has caſt the whole ſyſtem of Platonic

Virgil, who, in the ſixth book of his Æneid, has caſt the

Platonic philoſophy, ſo far as it relates to the ſoul of man, into beautiful allegories, in the ſixth book of his Æneid, gives us the puniſhment, &c.	the whole ſyſtem of Platonic philoſophy, ſo far as it relates to the ſoul of man, into beautiful allegories, gives us the puniſhment, &c.

In the ſixth book of his Eneid, centrically placed, throws light on both ſides, which it joins at once and ſeparates; but drawn back to the beginning, leaves confuſion in the end.

II. 71, 3. And Philip the Fourth was obliged at laſt to conclude a peace, on terms repugnant to his inclination, to that of his people, to the intereſt of Spain, and to that of all Europe, in the Pyrenean treaty.	And at laſt, in the Pyrenean treaty, Philip the Fourth was obliged to conclude a peace, on terms repugnant to his inclination, to that of his people, to the intereſt of Spain, and to that of all Europe.

A beautiful period ſpoiled of all its beauty by the fatal tranſpoſition of the end to the beginning.

—74, 26. Let but one great, brave, diſintereſted, active man ariſe; and he will be received, followed, and almoſt adored.	Let but one brave, great, active, diſintereſted man ariſe; and he will be received, followed, and almoſt adored.

Can thought prefer the alteration?

III.

STILE inadequate, by

1. *Miſarrangement.*

It is certain that much depends on arrangement: the Critic will find therefore, in his own work, ſome very improvable paſſages.

I. 164, 22. I ſpeak not of months and days, which are computed by the moon and ſun; but of hours, or in general, of the time that paſſes between any two occurrences when there is not acceſs to the ſun.	I ſpeak not of days and months, which are computed by the ſun and moon; but of hours, or in general of the time that paſſes between any two occurrences, when there is not acceſs to the ſun.

I. 195. 20.—In the very ſimpleſt, colour is perceived, figure, and length, breadth, and thickneſs.

—In the very ſimpleſt, is [*or*, are] perceived color, figure and length, breadth and thickneſs.

—473, 5.—accuſing Pleminius the Roman legate of oppreſſion.

—accuſing of oppreſſion, Pleminius the roman legate.

II. 472, *antep.*—admit not regularly any ornament but what has the appearance, at leaſt, of uſe.

—admit not regularly any ornament but what has at leaſt the appearance of uſe.

But no miſarrangement is more obvious than that of an adverb, nor any ſo frequent in this book, particularly of the adverb *merely*.

I. 355, 4.—ſuperior far to what they afford as a ſubject of taſte merely.

—ſuperior far to what they afford as a ſubject of mere taſte: *or*—as a ſubject merely of taſte.

II. 245, 20. But to aſſign any rule, other than taſte merely—

But to aſſign any rule other than mere taſte—

—491, 13.—where there is no ground for ſuch diſtribution, but fancy merely.

—where is no ground for ſuch diſtribution, but mere fancy: *or*—where is no ground, but mere fancy, for ſuch diſtribution.

—241, 20.—whether they be examples of perſonification, or of a figure of ſpeech merely.

—whether they be examples of perſonification, or merely of a figure of ſpeech.

—361, 21. But nature hath not been ſatisfied to recommend language by its utility merely.

But nature has not been ſatisfied with recommending language by its mere utility: *or*—merely by its utility.

—482, 3.—are to be conſidered as ornaments merely.

—are to be conſidered merely as ornaments; *or*, are to be conſidered as mere ornaments.

And ſo our author himſelf well ſays, II. 473, 1. A thing intended merely as an ornament.—475, 11. Things merely ornamental.—455, 6. A heathen temple muſt be conſidered as merely ornamental.

Nor is this the only adverb unfortunately placed:

II. 433, 8. To bring it to maturity, two things mainly are wanted.	To bring it to maturity, two things are mainly wanted.
I. 279, 17. — have remarkably an enlivening effect.	—have a remarkably enlivening effect.
II. 412, 13. Sophocles adheres to that plan religiously.	Sophocles adheres religiously to this * plan.
—18, 9.—And if the members of different periods be sufficiently diversified, the periods themselves will be equally so.	—And if the members of different periods be sufficiently diversified, the periods themselves will equally be so.

In which last, the ear alone determines, finding an easy cadence in one arrangement, and in the other a blunt stop.

— 123, 12.—** it reduces the melody almost to nothing.	—it reduces the melody to almost nothing.
— 241, 3.—it is however often difficult to say——.	— it is often however difficult to say—*or*—it is often difficult however to say—
— 433, 11. Gardening here has greatly the advantage.	Gardening has here greatly the advantage, *or*, Here gardening, &c.

Every misarrangement alters the sense, except one, which tolerable only in the familiar, is much beneath the didactic: this is the subjoining of a preposition, not to its regimen, which is generally, though not always, understood at the beginning of the member, while itself most prepostorously closes the member, or knocks against another preposition, so cutting short the cadence, or cutting off the harmony.

I. 70, 6.—But the greatest beauty a glove is susceptible of, touches the mind so little—	— But the greatest beauty of which a glove is susceptible, touches the mind so little—
— 308, 22.—and the variations it is susceptible of from different necessary causes.	—and the variations it admits from different necessary causes.
— 357, 16. The excellency of man is chiefly discernible	The excellence of man is chiefly discernible in the great improve-

* As in the third edition. ** See *p.* 17. *l.* 15.

cernible in the great improvements he is ſuſceptible of in ſociety.

improvements of which he is ſuſceptible in ſociety.

II. 166, 11.—but enjoys the utmoſt privilege that the melody of verſe is ſuſceptible of.

—but enjoys the utmoſt privilege of which the melody of verſe is ſuſceptible.

I. 94, 11. Though all this while I have been only deſcribing what paſſeth in the mind of every one, and what every one muſt be conſcious of, it was neceſſary to enlarge upon the ſubject.

Though all this while I have been deſcribing only what paſſes in the mind of every one, and that of which every one muſt be conſcious, it was neceſſary to enlarge upon the ſubject.

II. 507, 13.—For no internal agitation is denominated a paſſion or emotion, but what we are conſcious of.

—For no internal agitation is denominated paſſion or emotion, but that of which we are conſcious.

— 514, 1. Every thing we have any knowledge of, whether internal or external—

Every thing of which we have any knowledge, internal or external—

I. 361, *pen.* A man, it is true, may form an idea of qualities he is deſtitute of.

A man, it is true, may form an idea of qualities of which he is deſtitute; *or rather*—of qualities which he does not poſſeſs; *or elliptically*—of qualities he does not poſſeſs.

— 483, 23. Mathan, in cool blood, relates to his friend many black crimes he had been guilty of, to ſatisfy his ambition.

Mathan, in cool blood, relates to his friend many black crimes of which he had been guilty, [*or*—many atrocious crimes he had perpetrated] to ſatisfy his ambition.

II. 232, *antep.* Regret for leaving a place one has been accuſtomed to, has the ſame effect.

The regret of leaving a place to which one has been accuſtomed, has the ſame effect.

I. 169, 25. And I ſhall now proceed to the errors that this meaſure is ſubjected to.

I now therefore proceed to the errors to which this meaſure is ſubject.

II. 433, 9. Firſt, a greater variety of parts and ornaments than

Firſt, a greater variety of parts and ornaments than that with

than at preſent it ſeems provided with.

I. 256, 4. But as objects are rendered familiar by cuſtom, we ceaſe by degrees to wonder at new appearances, if they have any reſemblance to what we are acquainted with.

— 65, 11. This ſingular emotion will readily find an object to exert itſelf upon.

with which it ſeems at preſent provided.

But as objects are rendered familiar by cuſtom, we gradually ceaſe to wonder at new appearances, if they have [*or* bear] any reſemblance to thoſe with which we are acquainted.

This ſingular emotion will eaſily find an object upon which to exert itſelf: *or*, This ſingular emotion will eaſily find an object.

But, though this manner of terminating be too colloquial for accurate compoſition; yet, as it is colloquial, it cannot be always unharmonious: nor does this termination offend at leaſt the ear in ſuch as

I. 340, 23.—open ſome track that will lead us to the final cauſe we are in queſt of.

— 501, 3. I return to my ſubject from a digreſſion I cannot repent of.

— 466, 4. Such a ſtate of mind is a ſort of anarchy, which every one is aſhamed of, and endeavours to hide or diſſemble.

II. 480, 20. The ornaments of theſe three orders ought to be ſo contrived as to make them look like what they are intended for.

The ornaments of theſe three orders ought to be ſo contrived, as to look like what they are intended for.

In which four the terminating particle is ſo feeble, and each occaſion ſo familiar, that the preciſe were perhaps the leſs proper manner.

2. *Redundance.*

In a ſyſtem of propriety, as nothing can be miſarranged, ſo can nothing be redundant, deficient, or any way improper. Yet the familiar has brought into this work its every ſpecies

of redundance; not only ſuperfluities too common even with otherwiſe good writers, but ſuch as no authority or frequency can either conceal or defend. Of the former ſort may be reckoned *he himſelf*, *any* or *no*—*whatever*, *where there*, *from whence*, *and alſo*, *and ſuch like*; of the latter, *ſo as that*, *jarring diſcord*, *connected together*, *few in number*, &c.

I. 111, 22. Should an author of ſuch a taſte attempt to deſcribe all thoſe varieties in pleaſant and painful emotions which he himſelf feels—	Should an author of ſuch a taſte attempt to deſcribe all thoſe varieties, in pleaſant and painful emotions, that himſelf feels—
— 412, 2.—more apt to produce ſatiety, than in any other caſe whatever.	—more apt to produce ſatiety, than in any other caſe.
— 64, 2.—And in no caſe whatever is the mind more ſolicitous—	—And in no caſe is the mind more ſolicitous—
— 43, 20.—Where there is no deſire, there can be no action.	—Where is no deſire, there can be no action.
— 59, 3.—There can be no gratification, where there is no deſire.	—There can be no gratification, where is no deſire.
— 294, 7. The operation of this propenſity, even where there is no ground for ſurpriſe—	The operation of this propenſity, even where is no ground for ſurpriſe—
II. 62, 22.—in which there is diſcovered a remarkable propenſity—	—in which is diſcovered a remarkable propenſity—
I. 304, 16. In youth there is obſervable a quicker ſucceſſion of perceptions—	In youth is obſervable a quicker ſucceſſion of perceptions—
— 438, 9.—There is no remaining ſource from whence it can be derived, but from nature.	—There is no remaining ſource whence it can be derived, but nature.
II. 241, 26.—and the principles from whence derived—	—and the principles whence derived—
— 440, 6. A common centre of walks, termed *a ſtar*, from	A common center of walks, termed a ſtar, diſcovering a number

from whence are ſeen a number of remarkable objects, appears too artificial.

number of remarkable objects, appears too artificial.

II. 416, 19.—contributes to the unity of action; and alſo prevents that labour—

—contributes to the unity of action; and prevents that labor—

— 451, *note*, The placing a decay'd tree properly, contributes to contraſt; and alſo in a penſive or ſedate ſtate of mind produces a ſort of pity grounded on an imaginary perſonification.

A decayed tree placed properly, contributes to contraſt; and in a penſive or ſedate mind produces, &c. *or*—producing alſo in, &c.

I. 179, 1. The conſtrained poſture of a French dancing-maſter in one of Hogarth's pieces, is for that reaſon diſagreeable; and it is alſo ridiculous, becauſe the conſtraint is aſſumed as a grace.

The conſtrained poſture of a french dancing-maſter in one of Hogarth's pieces, is for that reaſon diſagreeable; and it is ridiculous, &c. *or*—being alſo ridiculous, &c.

II. 266, 13.—and diſcovers the deſcription to be extravagant at leaſt, and perhaps alſo ridiculous.

—and diſcovers the deſcription to be extravagant at leaſt, if not perhaps ridiculous.

I. 59, 16. Other cauſes alſo concur.

Other cauſes concur.

— 147, 7.—Another circumſtance alſo concurs—

— Another circumſtance concurs—

— 103, 21. By the ſame means, our ſympathy may alſo be raiſed for our own good.

By the ſame means our ſympathy may be raiſed for our own good.

II. 50, 18. But this licence has alſo degrees; for the disjunction is more violent in ſome caſes than in others.

But this licence has degrees: for the disjunction is more violent in ſome caſes than in others.

I. 82, 9. And it alſo operates by impelling us—

It alſo operates by impelling us—

— 338, 5.—and therefore never can ſuggeſt unlawful means; and yet the crime here attempted—

—and therefore can never ſuggeſt unlawful means; yet the crime here attempted—

I. 450, 7.—Pictures formed ſo ſuperficially have little reſemblance, and no expreſſion; and yet it will appear by and by, that—

—Pictures formed ſo ſuperficially have little reſemblance, and no expreſſion: yet it will appear by and by, that—

— 451, 8. With what ductility of feeling muſt that writer be endued, who approaches perfection in ſuch a work; when it is neceſſary to aſſume different and even oppoſite characters and paſſions, in the quickeſt ſucceſſion? And yet this work, difficult as it is, &c.

With what ductility of feeling muſt that writer be endowed, who approaches perfection in ſuch a taſk; when it is neceſſary to aſſume different and even oppoſite characters and paſſions, in the quickeſt ſucceſſion? Yet this taſk, difficult as it is, &c.

II. 79, *note.* Demetrius Phalereus (of Elocution, ſect. 44.) obſerves, that long members in a period make an impreſſion of gravity and importance. And the ſame obſervation is applicable to periods.

Demetrius Phalereus (of Elocution, ſect. 44.) obſerves, that long members in a period make an impreſſion of gravity and importance. The ſame obſervation is applicable to periods: *or, more properly*—an obſervation that may be extended to periods.

— 52, 6. To illuſtrate this doctrine examples are neceſſary, and I ſhall begin with thoſe where—

To illuſtrate this doctrine examples are neceſſary: I ſhall begin with thoſe where—

II. 455, *bottom.* Intrinſic and relative beauty being founded on different principles, muſt be handled ſeparately: and I begin with relative beauty, as of the greater importance.

Intrinſic and relative beauty being founded on different principles, muſt be treated ſeparately: I begin with relative beauty, as of the greater importance.

I. 293, 8. Of this we ſee many inſtances where there is no place for ſurpriſe; and the firſt I ſhall give, is of reſemblance.

Of this we ſee many inſtances, where is no room for ſurpriſe: the firſt I ſhall give, is of reſemblance.

— 140, 3. Where the ſame perſon is both the actor and the ſinger—

Where the ſame perſon is the actor and the ſinger—*or*, Where the ſame perſon is actor and ſinger—

I. 189, 15.—where the ſame perſon is an object both of ſympathy and of puniſhment.

—where the ſame perſon is an object of ſympathy and of puniſhment.

— 142, 14. Thus a miſtreſs may at once be the cauſe both of love and of reſentment.

Thus a miſtreſs may at once be the cauſe of love and of reſentment.

— 126, 6.—It cannot at the ſame inſtant be both joyful and ſad.

—It cannot at the ſame inſtant be joyful and ſad.

— 222, 15.—and ſuch like.

—and the like.

— 251, 9.—and ſuch-like trials of ſtrength.

—and the like trials of ſtrength; *or*—and ſuch other trials of ſtrength.

II. 450, 19.—or ſuch like.

—or the like.

Thus have we already ſeen, and much more ſhall we now ſee, that whatever is contained in one word, or in few, need not (and therefore ſhould not) be expreſſed by more; or that a ſingle idea needs not, and ſo admits not, a double or a manifold expreſſion.

I. 298, 7.—ſo as that each emotion may ſucceed its oppoſite.

—ſo that each emotion may ſucceed its oppoſite.

II. 289, 16.—ſo as that the period muſt be underſtood—

—ſo that the period muſt be underſtood—

I. 30, 26.—make an impreſſion ſo lively, as that a relation even of the ſlighteſt kind is reliſhed.

—make an impreſſion ſo lively, that a relation even of the ſlighteſt kind is reliſhed.

— 110, 21.—ſo diſtant, as that we cannot—

—ſo diſtant, that we cannot—

Of epithets, which add nothing, numerous are the inſtances, whether of adjectives or adverbs:

I. 304, 16. In youth there is obſervable a quicker ſucceſſion of perceptions than in old age.

In youth is obſervable a quicker ſucceſſion of perceptions than in age.

II. *Index, laſt.* Youth requires more variety of amuſement than old age.	Youth requires more variety of amuſement than age.
I. 34, 5.—and gains imperceptibly a thorough knowledge of the human heart.	—and gains imperceptibly a knowledge of the heart.
— 240, 9.—a man of true piety.	—a man of piety.
— 51, 7.—No man, in his right ſenſes—	—No man, in his ſenſes—
II. 487, 21.—jarring diſcords—	—diſcords—*or*, the harſheſt diſcords—
I. 73, 22. He firſt endeavours to excite grief in the hearers, by dwelling upon the deplorable loſs of ſo great a man.	He firſt endeavors to excite grief in the hearers, by dwelling upon the loſs of ſo great a man.
— 214, 7. And at laſt, when the hill is enlarged to a great mountain—	And at laſt, when the hill is enlarged into a mountain—
II. 470. A large and ſpacious room—	A large room—*or*, A ſpacious room—
I. 330, 17.—what is ſuitable, and what is fit and proper.	—what is ſuitable; *or*—what is fit; *or*—what is proper.
II. 203, *antep.*—are ſufficiently illuſtrated by proper examples.	——are ſufficiently illuſtrated by examples.
I. 209, *pen.* In ſome objects, greatneſs and elevation concur to make a complicated impreſſion: the Alps and the pike of Teneriff are proper examples.	In ſome objects, greatneſs and elevation complicate the impreſſion: the Alps and the peak of Tenerif are examples.
— 102, 1.—which ſhall be mentioned in their proper places.	—which ſhall be mentioned in their places.
— 440, 20.—and to diſtinguiſh each by its own name.	—and to diſtinguiſh each by its name.

II. 24, 22. The unnatural union they are forc'd into is diſagreeable.	The union they are forced into, [*or*, into which they are forced,] is diſagreeable.
— 426, *laſt*. The intelligent reader will by this time underſtand——	The reader [*or*, The attentive reader] will by this time underſtand——
I. 197, 9.—Theſe different beauties agree in one capital circumſtance, that both are equally perceived as belonging to the object.	Theſe different beauties agree in one capital circumſtance; that both are perceived [*or*, that they are equally perceived] as belonging to the object.
— 226, 4. The ſame is equally remarkable—	The ſame is remarkable—*or*, This is equally remarkable—
—282, 12. The ſame effect is equally remarkable—	The ſame effect is remarkable—*or*, This effect is equally remarkable—
II. 495, 27. The ſame uniformity of taſte is equally neceſſary—	The ſame uniformity of taſte is neceſſary—*or*, This uniformity of taſte is equally neceſſary—
28, 1. There is obviouſly a ſenſible defect—	There is obviouſly a defect—*or*, There is a ſenſible defect—*or*, There is an obvious defect—
I. 290, 6.—we feel a ſenſible pleaſure—	—we feel a pleaſure—*or*, our pleaſure is ſenſible—
— 240, 10. — felt the humbling paſſions more ſenſibly than his antagoniſt did.	—felt the humbling paſſions more [*or*, more deeply] than did his antagoniſt.
— — 14.—The depreſſing emotions are the more ſenſibly felt—	—The depreſſing emotions are the more felt—*or*, the depreſſing emotions are the more ſenſible—
—320, 16. Want of variety is ſenſibly felt—	Want of variety is felt—*or*, is ſtrongly felt—
II. 152, 23. This—is ſtill more ſenſibly felt—	This—is ſtill more ſenſible—

Dedication: vi, 17. — and how difficult to reform it, if unhappily perverted.	—and how difficult to reform it, if perverted.
II. 297, 3. —his wife and children, inhumanly murdered by the tyrant.	— his wife and children, murdered by the tyrant.
— 215, 24. —and if the diſparity be very great, the ſimile takes on an air of burleſque.	— and if the diſparity be very great, the ſimile takes an air of burleſk.
I. 268, 10. — our whole force is inſtantly ſummoned up to ſhun or to prevent it.	— our whole force is inſtantly ſummoned to ſhun or to prevent it.
— 26, 11. — mounting upward. *So* 220, 17; 223, 17; II. 69, 1; 75, *pen.* 152, 8; 153, 5.	—mounting, *or*—aſcending, *or*—going upward.
II. 473, 17. — and ſtatues upon the roof, or upon the top of a wall, would give pain by ſeeming to be in danger of tumbling down.	— and ſtatues upon the roof, or upon the top of a wall, would give pain by their apparent danger of tumbling.
— — 24. — as if it were to tumble down the next moment.	— as if it were to tumble the next moment.
— 39, 20. — who had been beat down to the ground with a ſtone—	— who had been beat by a ſtone to the ground—
I. 27, 12. Hence it is required in every ſuch work, that, like an organic ſyſtem, its parts be orderly arranged and mutually connected, bearing each of them a relation to the whole—	Hence it is required in every ſuch work, that, as in an organic ſyſtem, its parts be arranged and connected, bearing each a relation to the whole—
II. 45, 22. — to expreſs the various relations that connect together the parts of the thought.	— to expreſs the various relations that connect the parts of the thought.

I. 332, 14. — connected together—*So* 333, *note*, *l.* 14; II. 87, 11; 267, 13; 400, 13; 406, 7.	—connected—
I. 211, 3.— collected together—	—collected—
—232, 19.—collecting together—	—collecting—
— 361, 17. Collecting theſe circumſtances together, grace may be defined—	Theſe circumſtances collected, grace may be defined—
II. 466, 24. — the mind comparing together parts ſo intimately connected, immediately perceives—	— the mind comparing parts ſo intimately connected, immediately perceives—
—436, 6. A third, approaching nearer perfection, is of objects aſſembled together in order to produce—	A third, more approaching perfection, is of objects aſſembled to produce—*like our author himſelf*, who I. 451, 10. —approaches perfection—
I. 446, 25. I ſhall approach nearer truth—	I ſhall come nearer to truth.
II. 80, 16. Before we proceed farther, it may be proper—	Before we proceed, it may be proper—
I. 18, 6. — and I promiſe beforehand—	—and I promiſe—

So other redundancies:

II. 228, 10.—as, for example,—	—as,—
—482, 6. — even of the firmeſt contexture.	—even of the firmeſt texture.
I. 2, 3. — we are not miſled to aſſign a wrong place to—	—we are not led to aſſign a wrong place to—*or*,—we are not miſled in aſſigning the place of—
—493, *note*, *l.* 3. — took Pſammenitus the king priſoner.	—made the king Pſammenitus priſoner.

II. 74, 5.—with reſpect to the enumerating a number of particulars of equal rank—	—with reſpect to enumerating particulars of equal rank—
I. 171, 8. } few in num- —172, 20. } ber.	—few.
— 165, *laſt.* — fewer in number.	—fewer.
—171, 9.—many in number.	—many.
— 126, 11. } Between theſe II. 466, 1. } two extremes.	Between theſe extremes—

Sometimes whole members are redundant :

I. 49, 2.—and my own pleaſure in gratifying the deſire, vaniſheth out of ſight.	—and my own pleaſure in gratifying the deſire, vaniſhes.
II. 248, 8. This has violently the air of writing mechanically without taſte.	This has much the air of writing mechanically.
I. 452, 14. To awake paſſion by an internal effort merely, without any external cauſe, requires great ſenſibility.	To awake paſſion by a merely internal effort, requires great ſenſibility.
II. 473, 1. A thing intended merely as an ornament without relation to uſe, may be of any figure—	A thing intended merely as an ornament, may be of any figure—
— 482, 11.—every thing that appears tottering and in hazard of tumbling down, produceth in the ſpectator the painful emotion of fear.	— whatever appears tottering produces [in the ſpectator] the emotion of fear.
I. 431, 17.—for when the cauſe is removed, they gradually wear away, and at laſt vaniſh.	—for when the cauſe is removed, they wear away.
— 333, 11.—things jumbled together in the ſame place.	— things jumbled [together]—

II. 532, 18. A great number of perſons collected together in one place, without any relation but merely that of contiguity, are denominated *a crowd.*

A [great] number of perſons collected, without any relation but that of contiguity, is denominated a croud.

I. 51, 9.—we may amuſe ourſelves in a reverie, with building caſtles in the air.

—we may amuſe ourſelves with building caſtles in the air.

— 168, 9. The reader probably will not be diſpleaſed, to have this branch of the ſubject illuſtrated in a pleaſant manner, by an author who is acquainted with every maze of the human heart, and who beſtows ineffable grace and ornament upon every ſubject he handles.

The reader will not probably be diſpleaſed to have this branch of the ſubject illuſtrated by an author, who is acquainted with every maze of the human heart, and who ſheds ineffable grace upon every ſubject he handles.

I. 333, 3. If things connected be the ſubject of congruity, it is reaſonable beforehand to expect, that a degree of congruity ſhould be required proportioned to the degree of the connection. And upon examination we find this to hold true in fact.

If things connected be the ſubject of congruity, it is reaſonable to expect a degree of congruity proportioned to the degree of the connexion; and this [upon examination] we find to hold.

— 484, 10.—in the capital of France, love, by the eaſineſs of intercourſe, has dwindled down from a real paſſion to be a connection that is regulated entirely by the mode or faſhion.

—in the capital of France, love, by the eaſineſs of intercourſe, has dwindled from a paſſion to a connexion regulated by the mode.

But elegance will ſuppreſs many words and phraſes, which may without tautology be expreſſed: whether by ellipſe of every part of ſpeech in its turn, as:

I. 81, 12. Self-preſervation is to us a matter of too great importance to be left entirely under the guardianſhip of ſelf-love.

Self-preſervation is to us of too great importance to be left entirely under the guardianſhip of ſelf-love.

II. 491, 1. Hence it is a matter * of wonder, to find—

Hence it is a wonder to find—

— 124, 14.—dividing Engliſh heroic lines into four kinds.

— dividing engliſh heroics into four kinds.

I. 344, 16. Fidelity, gratitude, and the abſtinence from injury are examples—

Fidelity, gratitude, and abſtinence from injury are examples—

— 238, 10. As, on the one hand—ſo, on the other—

As, on one hand—ſo, on the other—

— 212, 18. —all the various emotions of beauty have one common character—

—the various emotions [*or*, all the emotions] of beauty have one common character—

— 19, 10. There are few things but what are connected with many others.

There are few things but are connected with many others.

— 5, *note*, *l.* 4.—in natural ſounds, ſuch as the ſinging of birds, or the murmuring of a brook—

—in natural ſounds, as the ſinging of birds, or the murmuring of a brook—

— 22, *pen.*—in things of equal rank, ſuch as a number of ſheep in a fold, or a number of trees in a wood—

—in things of equal rank, as ſheep in a fold, or trees in a wood—

— 117, 3.—inanimate objects, ſuch as trees, rivers—

—inanimate objects, as trees, rivers—

So I. 117, 10; 138, 26; 195, 14.

Dedic. viii, 1.—your Majeſty has uniformly diſplay'd to a delighted people, the nobleſt principles, ripen'd by early culture; and for that reaſon, you will be the more diſpoſed to favour every rational plan—

—your Majeſty has uniformly diſplayed to a delighted people, the nobleſt principles, ripened by early culture; and, for that reaſon, will be the more diſpoſed to favor every rational plan—

I. 321, 22.—commonly held to be a neceſſary ingredient—

—commonly held a neceſſary ingredient—

* The general term *matter* being ſuch a favorite of our author, he might well have forgiven *Falſtaff* (II. 352, 7.) *inſtinct is a great matter.*

I. 484, 15. — will never make their plays be reliſhed—

— will never make their plays reliſhed—

II. 150, 20. Theſe preliminaries being adjuſted, I begin—

Theſe preliminaries adjuſted, I begin—

as I. 200, 5. Theſe things premiſed, I proceed—

— 446, 9. — the houſe, being ſeen ſucceſſively in different directions, takes on at each ſtep a new figure.

—the houſe, ſeen ſucceſſively in different directions, aſſumes at each ſtep a new figure.

I. 211, 2.—a large heap of ſtones, which are ſometimes collected together for keeping in memory a battle or other remarkable event.

—a heap of ſtones collected in memory of a battle or [any] other remarkable event.

— 212, 15. The qualities of grandeur and beauty are not more diſtinct, than the emotions are, which theſe qualities produce in a ſpectator.

The qualities of grandeur and beauty are not more diſtinct than the emotions, which thoſe qualities produce in a ſpectator.

II. 269, 18.—a brink is termed *giddy*, from producing that effect in thoſe who ſtand on it.

—a brink is termed giddy, from producing that effect in thoſe upon it.

I. 119, 17. The affection of love I bear to my ſon, is inflamed into the paſſion of fear when he is in danger; becomes hope when he hath a proſpect of good fortune; becomes admiration when he performs a laudable action; and ſhame when he commits any wrong: averſion becomes fear when there is a proſpect of good fortune to my enemy; becomes hope when he is in danger; becomes joy when he is in diſtreſs; and ſorrow when a laudable action is performed by him.

The affection of love I bear my ſon, ſinks into the paſſion of fear, when he is in danger; becomes hope, when he has a proſpect of good-fortune; admiration, when he performs a laudable action; and ſhame, when he commits any wrong: averſion becomes fear, when there is a proſpect of good-fortune to my enemy; hope, when he is in danger; joy, when he is in diſtreſs; and ſorrow, when a laudable action is performed by him. Yet averſion, and all theſe its diabolical effects, are corrected by chriſtianity.

I. 454, 7.—ſentiments tolerably well adapted to a plain paſſion.

—ſentiments tolerably adapted to a plain paſſion.

II. 471, *note*, *l.* 4.—we judge tolerably well of horizontal diſtances.

—we judge tolerably of horizontal diſtances.

— 37, 14. In the following paſſage, all the errors are accumulated that a period expreſſing a reſemblance can well admit.

In the following paſſage, are accumulated all the errors, that a period expreſſing reſemblance can admit.

— 11, *laſt*. Muſt we then relinquiſh all thoughts of comparing languages in the point of roughneſs and ſmoothneſs, as a fruitleſs inquiry? Not altogether ſo; for we may—

Muſt we then relinquiſh all thoughts of comparing languages in point of roughneſs and ſmoothneſs [as a fruitleſs enquiry]? Not altogether: for we may—

I. 109, *antep*. Self-love, ſo long as confined within juſt bounds, is a paſſion both pleaſant and agreeable: in exceſs it is diſagreeable, though it continues to be ſtill pleaſant.

Self-love, within bounds, is a paſſion both pleaſant and agreeable: in exceſs, it is diſagreeable, though it continues pleaſant.

II. 204, 11. It is obſervable, that a man, when elevated or animated by any paſſion, is diſpoſed to elevate or animate all his objects.

It is obſervable, that a man, elevated or animated by any paſſion, is diſpoſed to elevate or animate all his objects.

— 460, 18. By many writers it is taken for granted, that in all the parts of a building there are certain ſtrict proportions that pleaſe the eye; preciſely as in ſound there are certain ſtrict proportions that pleaſe the ear; and that in both the ſlighteſt deviation is equally diſagreeable. Others again ſeem to reliſh more a compariſon between proportion in numbers and proportion in quantity; and hold that the ſame proportions are agreeable in both.

By many writers it is taken for granted, that in all the parts of a building are certain ſtrict proportions that pleaſe the eye; preciſely as in ſound are certain ſtrict proportions that pleaſe the ear; and that in both the ſlighteſt deviation is alike diſagreeable. Others ſeem to reliſh more a compariſon between proportion in numbers and proportion in quantity; and hold that the ſame proportions are agreeable in both.

I. 112, 24. The ſocial paſſions are by far more agreeable than the ſelfiſh, and riſe much higher in our eſteem.

The ſocial paſſions are far more agreeable than the ſelfiſh, and riſe much higher in our eſteem.

— 194, 11. I carry my view no farther than to the elements of criticiſm—

I carry my view no farther than the elements of criticiſm—

— 213, *antep.* Approaching to a ſmall conical hill—

Approaching a ſmall conical hill—

or by other more conciſe conſtruction: as

II. 502, *note*, *l.* 4.—which with reſpect to thoſe who have leiſure for improvements, ought to be a powerful incitement—

—which, with thoſe that have leiſure for improvements, ought to be a powerful incitement—

I. 428, 16. A paſſion, it is true, when in extreme, is ſilent.

A paſſion, it is true, when extreme, is ſilent.

— 55, 18. This conſideration ought to engage the Arcadians never to relax in any degree from their muſical diſcipline.

This conſideration ought to engage the Arcadians never to relax in any degree their muſical diſcipline.

— 196, 3. Beauty—lends its name to expreſs every thing that is eminently agreeable.

Beauty—lends its name to every thing eminently agreeable.

II. 521, 4. Regularity, properly ſpeaking, belongs, like beauty, to objects of ſight.

Regularity properly belongs, like beauty, to objects of ſight.

I. 14, 4. His plan is, to aſcend gradually to principles, from facts and experiments; inſtead of beginning with the former, handled abſtractedly, and deſcending to the latter.

His plan is, to aſcend gradually to principles, from facts and experiments; inſtead of beginning abſtractedly with the former, and deſcending to the latter.

II. 465, 15. But in things thus related, the mind requires not a preciſe or ſingle proportion, rejecting all others; on the contrary, many different proportions are made equally welcome.

But in things thus related, the mind requires not a preciſe or ſingle proportion, rejecting all others; on the contrary, many different proportions are equally welcome.

II. 204, 8.—far leſs is he ſo diſpoſed, when oppreſſed with care, or intereſted in ſome important tranſaction that occupies him totally.

—far leſs is he ſo diſpoſed, when oppreſſed with care, or abſorbed in ſome important tranſaction.

Note. It is accordingly obſerved by Longinus—that the proper time for metaphor is when the paſſions are ſo ſwelled as to hurry on like a torrent.

It is therefore obſerved by Longinus, that the time for metaphor is when the paſſions are ſwelled into a torrent.

I. 100, 1. It is wonderful to obſerve, upon what ſlight foundations nature, ſometimes, erects her moſt ſolid and magnificent works. In appearance at leaſt, what can be more ſlight than ideal preſence of objects? and yet from it is entirely derived the extenſive influence which language hath over the heart; an influence, which, more than any other means, ſtrengthens the bond of ſociety, and attracts individuals from their private ſyſtem to exert themſelves in acts of generoſity and benevolence.

It is wonderful to obſerve, upon what ſlight foundations nature ſometimes erects her moſt ſolid and moſt magnificent works. What ſeems indeed more ſlight than ideal preſence? yet thence ſprings entirely the influence of language over the heart; an influence, which, more than any other, ſtrengthens the bond of ſociety, and attracts individuals from their private ſyſtem into exertions of generoſity and benevolence.

Repetition ſometimes promotes elegance, and often perſpicuity: where it promotes neither, it cloys; and the frequent recurrence of a favorite word or phraſe, renders it juſtly leſs a favorite with the reader. Such repetition may be in the ſame or different ſenſes, in the ſame or different ſentences.

I. 65, 17. And every exerciſe of virtue, internal and external, leads to habit; for a diſpoſition or propenſity of the mind, like a limb of the body, becomes ſtronger by exerciſe. Proper means, at the ſame time, being ever at hand to raiſe this ſympathetic emotion, its frequent reiteration may, in

And every exerciſe of virtue, internal and external, leads to habit; for a diſpoſition or propenſity of the mind, like a limb of the body, becomes ſtronger by exertion. Means alſo being ever at hand to raiſe this ſympathetic emotion, its frequent revival may greatly ſupply the want of a more

a good meaſure, ſupply the want of a more complete exerciſe. Thus, by proper diſcipline, every perſon may acquire a ſettled habit of virtue: intercourſe with men of worth, hiſtories of generous and diſintereſted actions, and frequent meditation upon them, keep the ſympathetic emotion in conſtant exerciſe, which by degrees introduceth a habit, and confirms the authority of virtue: with reſpect to education in particular, what a ſpacious and commodious avenue to the heart of a young perſon is here opened!

complete exerciſe. Thus, by proper diſcipline, every perſon may acquire a habit of virtue: intercourſe with men of worth, hiſtories of generous actions, and frequent meditation upon them, keep the ſympathetic emotion in practice; which by degrees introduces a habit, and confirms the authority of virtue. With reſpect to education in particular, what a ſpacious and commodious avenue here opens to the youthful heart!

I. 70, 18. And to complete the preſent theory, I muſt add, that a ſecondary emotion may readily ſwell into a paſſion for the acceſſory object, provided the acceſſory be a proper object for deſire. Thus it happens that one paſſion is often productive of another: examples are without number; the ſole difficulty is a proper choice.

To complete the preſent theory, I muſt add, that a ſecondary emotion may naturally ſwell into a paſſion for the acceſſory object, provided the acceſſory [*or*, provided this] be an object of deſire. Thus it happens that one paſſion is often productive of another: examples are without number; the ſole difficulty lies in the choice.

— 327, 21. Such a regular and uniform ſeries of connections, propagated through ſo great a number of beings, and through ſuch wide ſpaces, is wonderful: and our wonder muſt increaſe, when we obſerve theſe connections propagated from the minuteſt atoms to bodies of the moſt enormous ſize, and widely diffuſed, ſo as * that we can neither perceive their beginning

So regular and uniform a ſeries of connexions, propagated through ſo great a number of beings, and through ſo wide ſpaces, is wonderful: but our wonder muſt encreaſe, when we obſerve thoſe connexions propagated from the minuteſt atoms to bodies of the moſt enormous ſize; and ſo widely diffuſed, that we can perceive neither their beginning nor their end. That theſe

* See p. 30.

ning nor their end. That theſe connections are not confined within our own planetary ſyſtem, is certain: they are diffuſed over ſpaces ſtill more remote, where new bodies and new ſyſtems riſe without end. All ſpace is filled with the works of God, which are conducted by one plan, to anſwer unerringly one great end.

theſe connexions are not confined to our planetary ſyſtem, is certain: they are diffuſed over ſpaces ſtill more remote, where new bodies and new ſyſtems ariſe to infinity. All ſpace is filled with the works of God, which are conducted by one plan, to anſwer unerringly one great end.

If *end* itſelf can, no more than *exerciſe*, end ſeveral ſucceſſive periods; if *proper* itſelf is not always proper, no kind of word or phraſe, however intrinſically excellent, can fail to diſpleaſe by negligent or miſchoſen repetition.

II. 477, 15. If, for example, I ſee a thing obſcurely in a dim light, and by diſjointed parts, that tendency prompts me, out of the diſjointed parts to compoſe an entire * whole: I ſuppoſe it be, for example, a horſe; and my eye-ſight being obedient to the conjecture, I immediately perceive a horſe, almoſt as diſtinctly as in day-light.

If, for example, I ſee a thing obſcurely, and by disjointed parts, that tendency prompts me, of the disjointed parts to compoſe a whole: I ſuppoſe it a horſe; and my ſight indulging the conjecture, I immediately perceive a horſe almoſt as diſtinctly as in day-light.

I. 434, 24. Next in order comes an article of great importance; which is, to examine the effects produced upon a ſpectator by external ſigns of paſſion. None of theſe ſigns are beheld with indifference; they are productive of various emotions, tending all of them to ends wiſe and good. This curious article makes a capital branch of human nature: it is peculiarly uſeful to writers who deal in the pathetic; and with reſpect to hiſtory-painters,

Next in order comes an article of great importance; which is, to examine the effects produced upon a ſpectator by external ſigns of paſſion. None of theſe ſigns are beheld with indifference: they are productive of various emotions, tending all to ends wiſe and good. This curious operation makes a capital branch of human nature, peculiarly uſeful to dealers in the pathetic, and to hiſtory-painters altogether indiſpenſable.

* See p. 30, &c.

ers, it is altogether indiſpenſable.

It is mentioned above, that each paſſion, or claſs of paſſions, hath its peculiar ſigns; and with reſpect to the preſent article it muſt be added, that theſe invariably make certain impreſſions on a ſpectator—

I. 238, 17. Of this obſervation Shakeſpear gives a beautiful example, in the paſſage laſt quoted;

The cloud-capt tow'rs, the gorgeous palaces,
The ſolemn temples, the great globe itſelf,
Yea all which it inherit, ſhall diſſolve,
And like the baſeleſs fabric of a viſion,
Leave not a rack behind.

The elevation of the mind in the former part of this beautiful paſſage, makes the fall great in proportion—

II. 144, 20. If we conſider the foregoing paſſages with reſpect to melody ſingly *, the pauſes are undoubtedly out of their proper place.

— 146, 1.—a tranſgreſſion of the foregoing rule.

— — 4. Keeping in view the foregoing obſervations—the doctrine of accenting Engliſh heroic verſe is extremely ſimple.

I. 210, 18. Even at firſt view one is ſenſible, that the pleaſure or pain of one paſſion differs from that of another.

It is mentioned above, that each paſſion, or claſs of paſſions, has its peculiar ſigns; and here it muſt be added, that theſe invariably make certain impreſſions on the ſpectator—

Of this Shakeſpear gives a beautiful example in the verſes laſt-quoted:

The cloud-capt tow'rs, &c.

The elevation of the mind in the former part of this celebrated paſſage makes the fall great in proportion—

If we conſider theſe paſſages, with reſpect to melody alone, the pauſes are out of their place.

—a tranſgreſſion of the above [*or*, preceding] rule.

The foregoing obſervations kept in view render the doctrine of accenting engliſh heroics extremely ſimple.

The very firſt view evinces, that the pleaſure or pain of one paſſion differs from that of another.

* See p. 23, &c.

I. 355, 9. He accordingly ſhows more dignity in action than in contemplation.

He therefore ſhows [*or*, diſplays] more dignity in action than in contemplation.

— — 15. By every production that ſhows art and contrivance, our curioſity is excited—

By every production that ſpeaks art and contrivance, our curioſity is excited—

— 78, 5. This vibration of the mind in paſſing and repaſſing between things related—

This vibration of the mind between things related—

— — 12.—and any circumſtance that obſtructs the mind in paſſing and repaſſing between its objects, occaſions a like obſtruction in the communication of paſſion.

—and any circumſtance that obſtructs the mind's paſſing and repaſſing between its objects, occaſions a like obſtruction in the communication of paſſion.

— 336, 20. The ornaments that embelliſh a dancing-room ought to be all of them gay. No picture is proper for a church, but what has religion for its ſubject. All the ornaments upon a ſhield ought to relate to war.

The decorations of a dancing-room ought all to be gay. No picture is proper for a church, but what has religion for its ſubject. All the ornaments upon a ſhield ſhould relate to war.

— 11, 10. One other advantage of rational criticiſm is reſerved to the laſt place, being of all the moſt important; which is, that it is a great ſupport to morality.

One other advantage of rational criticiſm is reſerved to the laſt place, being of all the moſt important; that it is a great ſupport to morality.

II. 138, 16. The truth is, that this rule is ſeldom tranſgreſſed: in Pope's works I find very few deviations from the rule: take the following inſtances.

This rule is indeed ſeldom tranſgreſſed: in Pope's works I find few deviations from it; take however the following.

I. 175, 19. This emotion, however ſlight, impoſes upon the mind, and makes it judge that the plain is larger than it is in reality.

This emotion, however ſlight, impoſes upon the mind, and makes it judge the plain larger than it is.

I. 36, 23. Upon perceiving certain external objects, we are inſtantaneouſly conſcious of pleaſure or pain.

Upon perceiving certain external objects, we are inſtantaneouſly conſcious of pleaſure or of pain.

— 37, 11.—as ſoon as theſe qualities are perceived in others, we inſtantaneouſly feel pleaſant emotions.

—as ſoon as theſe qualities are perceived in others, we inſtantly feel pleaſant emotions.

— 126, 5. The mind cannot ſimultaneouſly take on oppoſite tones.

The mind cannot at once aſſume oppoſite tones.

— — 8.—diſſimilar emotions may ſucceed each other with rapidity, but they cannot exiſt ſimultaneouſly.

—diſſimilar emotions may ſucceed each other with rapidity; but they cannot exiſt ſimultaneouſly [*or*, together].

— 140, 16. For a different reaſon, muſic is improper for accompanying pleaſant emotions of the more important kind.

For a different reaſon, muſic is unfit to accompany pleaſant emotions of the more important kind.

II. 519, 10. With reſpect to external objects in particular, we diſtinguiſh thoſe which produce organic impreſſions, from thoſe which affect us from a diſtance.

With reſpect to external objects, we diſtinguiſh thoſe which produce organic impreſſions, from thoſe which affect us at a diſtance.

I. 233, 8. In the twenty-firſt book of the Odyſſey, there is a paſſage which deviates widely from the rule above laid down: it concerns that part of the hiſtory of Penelope and her ſuitors, in which ſhe is made to declare in favour of him who ſhould prove the moſt dextrous in ſhooting with the bow of Ulyſſes.

In the twenty-firſt book of the Odyſſey is a paſſage, which deviates widely from the above rule. It concerns that part of the hiſtory of Penelope and her ſuitors, where ſhe is made to declare for the moſt dextrous in ſhooting with the bow of Ulyſſes.

II. 263, *laſt*. A writer, if he wiſh to ſucceed, ought always to have the reader in his eye:

A writer, who hopes to ſucceed, will always have the reader in his eye; and ſo will be

eye: he ought in particular never to venture a bold thought or expreſſion, till the reader be warmed and prepared. For that reaſon, an hyperbole in the beginning of a work, can never be in its place.

be cautious how he ventures a bold thought or expreſſion, before the reader be warmed and prepared. For this * reaſon, a hyperbole beginning a work, can ſeldom be in its place.

II. 275, 3. A metaphor differs from a ſimile, in form only, not in ſubſtance: in a ſimile the two ſubjects are kept diſtinct in the expreſſion, as well as in the thought; in a metaphor, the two ſubjects are kept diſtinct in thought only, not in the expreſſion.

A metaphor differs from a ſimile but in form: a ſimile keeps the ſubjects diſtinct in the expreſſion as well as in the thought; a metaphor keeps them diſtinct in the thought, not in the expreſſion.

I. 36, 1. The circumſtances now mentioned, if they raiſe an emotion or paſſion, cannot be entirely indifferent; for if ſo, they could not make any impreſſion upon us. And we find upon examination, that they are not indifferent: looking back upon the foregoing examples, the good qualities or good offices that attract my love, are antecedently agreeable.

The circumſtances juſt mentioned, if they raiſe an emotion or a paſſion, cannot be entirely indifferent: for if ſo, they could not make any impreſſion. And upon examination we find, that they are not indifferent: with reference to the foregoing examples, the good qualities or good offices that attract my love, are antecedently agreeable.

II. 529, *pen.* The eye at one look can graſp a number of objects, as of trees in a field, or men in a crowd: as theſe objects are diſtinct from each other, each having a ſeparate and .independent exiſtence, they are diſtinguiſhable in the mind as well as in reality.

The eye at one look can take * in a number of objects; of trees in a field, or of men in a croud: theſe objects, having each a ſeparate and independant exiſtence, are diſtinguiſhable in the mind as well as in reality.

— 230, 1. Plaintive paſſions are extremely ſolicitous for

Plaintive paſſion is extremely ſolicitous for vent; and a ſoli-

* As in the third edition.

for vent; and a ſoliloquy commonly anſwers the purpoſe: but when ſuch a paſſion becomes exceſſive, it cannot be gratified but by ſympathy from others.

ſoliloquy commonly anſwers the purpoſe: but when ſuch a paſſion becomes exceſſive, it can be gratified only by ſympathy.

II. 236, 5.—but images, which are the life of poetry, cannot be raiſed in any perfection but by introducing particular objects.

—but images, which are the life of poetry, can be perfectly excited only by particular objects.

— 462, 18.—but to be convinced that it is merely accidental, we need but reflect—

—but to be convinced that it is merely accidental, we need only reflect—

— 526, 10.—but no object in the field is ſeen diſtinctly, but that ſingly which fixes the attention.

—but no object in the field is ſeen diſtinctly, beſide that which fixes the attention.

I. 239, 18.—but then it belongs to the preſent ſubject to remark, that the emotion of ſublimity raiſed by this image is but momentary; and that the mind, unable to ſupport itſelf in an elevation ſo much above nature, immediately ſinks down into humility and veneration for a being ſo far exalted above groveling mortals.

But then it belongs to the preſent ſubject to remark, that the emotion of ſublimity raiſed by this image is momentary; and that the mind, unable to ſupport itſelf in an elevation ſo much above nature, immediately ſinks into humility and veneration.

II. 483, 22. The temples of Ancient and Modern Virtue in the gardens of Stow, appear not at firſt view emblematical; and when we are informed that they are ſo, it is not eaſy to gather their meaning: the ſpectator ſees one temple entire, another in ruins; but without an explanatory inſcription, he may gueſs, but cannot be certain, that the former being dedicated to Ancient

The temples of Ancient and Modern Virtue in the gardens of Stow, appear not at firſt view emblematical; and, when we are informed that they are ſo, it is not eaſy to gather their meaning. The ſpectator finds one temple entire, another in ruins; but, without an explanatory inſcription, he can only gueſs, that they thus are intended a ſatyr upon the preſent times.

cient Virtue, the latter to Modern Virtue, are intended a ſatire upon the preſent times.

The ſame word needleſly returning will cloy, even in compoſition: as,

II. 4, *note*, *l. laſt*.—and if the latter be nervous, we judge the former to be ſo alſo.	—and if the latter be nervous, we judge the former to be ſo [too].
— 482, 8. With reſpect to buildings of every ſort, one rule dictated by utility, is, that they be firm and ſtable. Another rule, dictated by beauty, is, that they alſo appear ſo to the eye.	With reſpect to buildings of every ſort, one rule, dictated by utility, is, that they be ſtable: another, enjoined by beauty, is, that they appear ſo.

or in derivation, as:

I. 100, 11. Matters of fact, it is true, and truth in general, may be inculcated without taking advantage of ideal preſence.	Matters of fact indeed, and truth in general, may be inculcated without the aid of ideal preſence.

Repetition of phraſe may offend, initial, final, or medial:

II. 466, 2. But this is not all. There muſt certainly be a further variation of proportion, depending on the ſize of the column.	But farther, the proportion muſt vary according to the ſize of the column.
— — *antep.* But this is not all: viewing them ſeparately, different emotions are produced—	But this is not all: ſeparately viewed, they produce different emotions—
I. 215, 11. The ſame obſervation is applicable in ſome meaſure to works of art.	The ſame obſervation is in ſome meaſure applicable to works of art.
— — 25. The ſame reflections are in a good meaſure applicable to ſublimity.	Theſe reflexions may be extended to ſublimity.
II. 477, 1. With reſpect to the form of this ornament—	With reſpect to the form of this ornament—

II. 478, 15. With reſpect now to the parts of a column—	With regard to the parts of a column—
— 479, 1. With reſpect to the baſe—	As to the baſe—
— 29, 1. Next as to examples of disjunction and oppoſition in the parts of the thought, imitated in the expreſſion.	Now for [*or*, Seek we now] examples of disjunction and oppoſition in the parts of the thought, imitated in the expreſſion.
— 37, 1. Next as to the length of the members that ſignify the reſembling objects. To produce a reſemblance, &c.	As for the length of the members that ſignify the reſembling objects: to produce a reſemblance, &c.
— — 24. Next of a compariſon where things are oppoſed to each other. And here it muſt be obvious that—	But in a compariſon, where things are oppoſed to each other, it muſt be obvious that—
I. 453, 1. Thus the bulk of our plays appear all to be caſt in the ſame mould; perſonages without character, the mere outlines of paſſion, a tireſome monotony, and a pompous declamatory ſtyle.	Thus moſt [*or*, the generality] of our plays appear caſt in one mold; perſonages without character, the mere outlines of paſſion, tireſomely monotonous, and pompouſly declamatory.
— 456, 20. With regard to the French author, truth obliges me to acknowledge, that he deſcribes in the ſtyle of a ſpectator, inſtead of expreſſing paſſion like one who feels it; which naturally betrays him into a tireſome monotony, and a pompous declamatory ſtyle.	With regard to the french author, truth obliges me to acknowlege, that he deſcribes in the ſtile of a ſpectator, inſtead of expreſſing paſſion like one who feels it: which naturally betrays him into tedious monotony and pompous declamation.
— 409, 8. And thus frequency and uniformity in gratifying the ſame paſſion upon different objects, produceth at the long-run a generic habit.	Thus frequency and uniformity in gratifying the ſame paſſion upon different objects, produce at the long-run a generic habit.

I. 411, 3. Nay more, inſtances are not wanting, of a face, at firſt diſagreeable, afterward rendered indifferent by familiarity, and at the long-run agreeable by cuſtom.

Nay, inſtances are not wanting, of a face, at firſt diſagreable, afterwards rendered indifferent by familiarity, and at length agreable by cuſtom.

II. 530, 13. But the power of abſtraction is not confined to objects that are ſeparable in reality as well as mentally; it alſo takes place where there can be no real ſeparation: the ſize, the figure, the colour, of a tree, are inſeparably connected, and have no independent exiſtence; the ſame of length, breadth, and thickneſs: and yet we can mentally confine our obſervations to one of theſe, neglecting or abſtracting from the reſt. Here abſtraction takes place where there cannot be a real ſeparation.

But the power of abſtraction is not confined to objects ſeparable in reality as well as in idea: it may take place where can be no real ſeparation. The ſize, the figure, the color of a tree, are inſeparably connected, and have no independant exiſtence. The ſame may be ſaid of length, breadth and thickneſs; yet we can mentally fix our attention on one of theſe, neglecting or abſtracting from the reſt.

3. *Defect.*

Where expreſſion tends ſo much to every kind of redundance, defect cannot often be feared: nor, though ſome inſtances may have prematurely ſtarted, can they be pretended frequent in this work, unleſs perhaps in the licentious ellipſe of an article or a prepoſition.

I. 125, *note*, *l.* 1. It is eaſier to conceive the manner of exiſtence of ſimilar emotions, than to deſcribe it.

It is eaſier to conceive the manner of the exiſtence of ſimilar emotions, than to deſcribe it.

— 240, 20. But falſe ſublime is a rock that writers of more fire than judgement generally ſplit on.

But the falſe ſublime is * a rock upon which writers of more fire than judgement generally ſplit.

* If indeed the falſe ſublime can be called a rock.

I. 240, 24. One ſpecies of falſe ſublime, known by the name of *bombaſt*, is common among writers of a mean genius.	One ſpecies of the falſe ſublime, known by the name of bombaſt, is incident to mean genius.
II. 467, *note*, *l.* 6.—ſo as to give verdure and exclude wind.	—ſo as to give verdure and exclude the * wind.
— 503, 7. If, on any occaſion, perſons differ where they ought not, a depraved taſte will readily be diſcovered on one or other ſide, occaſioned by imitation, cuſtom, or corrupted manners, ſuch as are deſcribed above.	If, at any time, perſons differ where they ought not, a depraved taſte will be eaſily diſcovered on one or the other ſide, [*or*, on one ſide or the other]; whether ariſing from imitation, cuſtom, or corrupt manners, as deſcribed above.
— 282, 20. This holds equally in a metaphor and allegory.	This holds equally in a metaphor and an allegory.

Here indeed the prepoſition may be better omitted than in the following:

I. 215, 14.—in a magnificent palace, or a large Gothic church, irregularities are leſs regarded.	—in a magnificent palace, or in a large gothic church, irregularities are leſs regarded.
— 446, 20.— productive neither of pleaſure nor pain.	—productive neither of pleaſure nor of pain.
II. 438, *note*, *l.* 13.—incapable of grandeur or much variety.	—incapable of grandeur, or of much variety.
— 518, 11. This ſingular power of fabricating images without any foundation in reality, is diſtinguiſhed by the name *imagination*.	This ſingular power of fabricating images without any foundation in reality, is diſtinguiſhed by the name of imagination.

* As Hamlet, act v, ſcene 1.

Imperial Ceſar, dead and turn'd to clay,
Might ſtop a hole to keep the wind away.
Oh! that that earth, which kept the world in aw,
Should patch a wall, t' expel the winter's flaw!

The old manner of making a verb's definite action, which is indeed a ſubſtantive, govern like a participle another noun, prevails throughout theſe volumes; and often ſeems an adjective agreing with the ſubſtantive which it pretends to govern.

II. 71, 14. The breaking ſilence rouſes the attention.	The breaking of ſilence [*or*, To break ſilence] rouſes the attention.
— 404, 12.—the procuring happineſs to individuals—	—the procuring of happineſs to individuals—
I. 432, 9.—as the diſcovering paſſions inſtantly at their birth, is eſſential to our well-being—	—as the diſcovering of paſſions inſtantly at their birth, is eſſential to our welfare—
II. 81, 10. The tranſpoſing words and members out of their natural order—	The tranſpoſing [*or*, The tranſpoſition] of words and members out of their natural order—
I. 284, *laſt.*—the magnifying or diminiſhing objects by means of compariſon, proceeds from the ſame cauſe—	—the magnifying or diminiſhing [*or*—the enlargement or diminution] of objects by means of compariſon, proceeds from the ſame cauſe.

When an article or other pronominal intervenes, or a pronoun follows, the coincidence is avoided, and ſo the inconvenience leſs.

I. 311, 2. On the other hand, the accelerating or retarding the natural courſe, excites a pain, which, though ſcarcely felt in ſmall removes, becomes conſiderable toward the extremes.	On the other hand, the accelerating or retarding of the natural courſe, excites a pain, which, though ſcarce ſenſible in ſmall removes, becomes conſiderable towards the extremes.
II. 48, 27.—the uſing a prepoſition—	—the uſing of a prepoſition—
— 50, 11. The interjecting a circumſtance—	The interjecting of a circumſtance—
I. 240, 17. The ſtraining an elevated ſubject—	The ſtraining of an elevated ſubject—

II. 469, 18.—the tranſferring this form—	—the transferring of this form—
— 483, 4. The mixing them with realities, makes a miſerable jumble of truth and fiction.	The mixing of them [*or*, To mix them] with realities, makes a [miſerable] jumble of truth and fiction.

Variouſly defective are alſo

I. 377, 2. I ſee not what rule would be left us to prevent ſplendid trifles paſſing for matters of importance.	I ſee not what rule would be left us to prevent ſplendid trifles from paſſing for matters of importance.
II. 523, 26.—the former is more diſtinct and lively than the latter.	—the former is more diſtinct and more lively than the latter.
— 443, *antep.* But however eſſential the ſympathy of others may be to our well-being, one thinking of it beforehand would be puzzled how it could be raiſed by external ſigns of diſtreſs.	But however eſſential to our welfare be the ſympathy of others, without experience one would be puzzled to conceive how it could be raiſed by external ſigns of diſtreſs.

Exceſs and defect ſometimes appear in one ſentence: as,

I. 171, 11. Again, the travelling with an agreeable companion, produceth a ſhort computation both of the road and of time.	Again, travelling with an agreable companion produces a ſhort computation both of the road and of the time.
— 359, 18. We perceive at firſt ſight that nothing inanimate is intitled to that epithet. What other animal then, beſide man, is intitled? Surely, not an elephant, and not even a lion.	We perceive at firſt ſight that nothing inanimate is entitled to that epithet. What animal then, beſide man, is entitled to it? Surely, not an elephant, not even a lion.
— 162, 23. This obſervation holds equally with reſpect to future events: if a future event be either much wiſhed or dreaded, the mind never fails to augment the probability beyond truth.	This obſervation holds equally of future events: if an event be either much wiſhed or much dreaded, the mind fails not to exaggerate the probability.

I. 347, 8. — every tranſgreſſion of duty with reſpect to others, is at the ſame time a tranſgreſſion of duty with reſpect to ſelf.	—every tranſgreſſion of duty to others is a tranſgreſſion of duty to one's-ſelf.
— — 16. — nothing left undone, that can poſſibly contribute to the enforcing ſocial duty.	—nothing left undone, that can contribute to the enforcing [*or*, enforcement] of ſocial duty.

Sometimes, where is no defect, addition may improve: as

II. 310, 1. A part for the whole. The *pole* for the earth.	A part for the whole. The pole for the earth or heaven.

4. *Cacophony.*

Inaccuracy may farther ariſe from the choice of expreſſion, inadequate in itſelf, or unharmonious in its ſituation. To begin with the latter: the ear is ſenſibly hurt by the careleſs recurrence of certain terminations, ſometimes ſtrong, though oftener weak; whether ſucceſſive, or ſo near as to make a ſort of rime in the midſt of proſe, or a jingle where variety is expected.

To this cacophony our language becomes moſt liable from the natural frequency of certain formative endings, eſpecially the participial *ing* and *ed*, and the adverbial *ly*; which neceſſary terminations harmonious uſe has rendered therefore indiſpenſably feeble. If Swift however made Pope correct the celebrated cloſe of Gay's epitaph,

Striking their aching boſoms: *Here* lies Gay.

into,

Striking their penſive boſoms: *Here* lies Gay.

the melody of proſe requires no leſs amendment of paſſages innumerable in theſe volumes; as

II. 378, 2.—they confirm the foregoing reaſoning about ſubjects proper for tragedy.	—they confirm the above reaſoning upon the ſubjects of tragedy.
— 411, 7.—it is poſſible that the foregoing reaſoning may not be applicable with equal force to both.	—the above reaſoning may not be equally applicable to both.

II. 91, 14. Harſh or rough words pronounced with difficulty, excite a feeling reſembling that which proceeds from the labour of thought to a dull writer.

Harſh or rough words pronounced with difficulty, excite a ſenſation reſembling that which proceeds from the labor of thought to a dull writer.

— 433, 5. Architecture, conſidered as a fine art, inſtead of rivaling gardening in its progreſs toward perfection, ſeems not far advanced beyond its infant-ſtate.

Architecture, as a fine art, no rival to gardening in progreſs towards perfection, ſeems not far advanced beyond its infancy.

— 451, 3. Straight lines are ſometimes indulged, in order to take the advantage of ſome intereſting object at a diſtance, by directing openings upon it.

Straight lines are ſometimes indulged, for the ſake of a diſtant intereſting object, in order to open views upon it.

— 140, 15. — concerning the ſeparating by an interjected circumſtance words intimately connected.

—about ſeparating by a circumſtance words intimately connected.

— 529, 18. Viewing a flowing river, I diſtinguiſh—

When I view a flowing river, I diſtinguiſh—

— 501, *note*. That theſe particulars are uſeful, it may be ſaid neceſſary, for acquiring a diſcerning taſte in the fine arts, will appear from the following facts, which ſhow the influence of experience ſingly.

That theſe particulars are uſeful, not to ſay neceſſary, towards acquiring a taſte in the fine arts, will appear from the following facts, which ſhow the effect of mere experience.

— 464, 15. Laying aſide reaſoning and philoſophy, one fact univerſally agreed on ought to have undeceived them.

Independant of reaſoning or philoſophy, one fact univerſally allowed ought to have undeceived them.

I. 83, 10.—without thinking of doing miſchief—

—without thinking of miſchief—*or*,—without meaning [any] miſchief—

Preface to the ſecond edition: *Printing, by multiplying copies at will, affords to writers great*

Typography, by multiplying copies at pleaſure, affords writers opportunity of receiving in-

great opportunity of receiving inſtruction from every quarter.	*inſtruction from every quarter.*
II. 510, *note*, *l.* 3.—not attending to the foregoing peculiarity—	—not attending to the above peculiarity—
— 304, 8. — diſtance in paſt time, producing a ſtrong feeling, is put for any ſtrong feeling.	—diſtance in paſt time, as it produces a ſtrong feeling, is put for any ſtrong feeling.
Dedic. v. 12.—and by inſpiring delicacy of feeling, they make regular government a double bleſſing.	—and by inſpiring delicacy of ſentiment, they make regular government a double bleſſing.
—— viii. 5. — every rational plan for advancing the art of training up youth. Among the many branches of education, that which—	— every rational plan for advancing the art of education. Among its various branches, that which—
I. 26, 13.—and hence the ſingular beauty of ſmoke aſcending in a calm morning.	—and hence the ſingular beauty of ſmoke aſcending in a calm [, eſpecially in a calm morning].
II. 387, 20.—but an author of genius has much finer materials of Nature's production, for elevating his ſubject, and making it intereſting.	—but an author of genius has much finer materials of natures production, for giving his ſubject at once elevation and importance.
— 467, 16. The ſenſe of congruity dictates the following rule, That every building have an expreſſion correſponding to its deſtination.	The ſenſe of congruity dictates the following rule: That every building have an expreſſion correſpondent to its deſtination.
— 35, 20. Titus Livius, mentioning the people of Enna demanding the keys from the Roman garriſon, makes the governor ſay—	When Livy mentions the people of Enna demanding the keys from the roman garriſon, he makes the governor ſay—
I. 165, 22. Beginning with computation of time while	To begin with the computation of time paſſing, it is a

while it is paſſing, it is a common and trite obſervation, That—

a common, nay trite, obſervation, that—

I. 253, *pen.* But the pleaſure here, ariſing not ſingly from the beauty of motion, but from indicating character and ſentiment, belongs to different chapters.

But the pleaſure here, ariſing not ſingly from the beauty of motion, but from the indication of character and ſentiment, belongs to different chapters.

eds may be unpleaſing as *ings:*

— 31, *laſt.* But this ſubject is reſerved to be treated in the chapter of emotions and paſſions.

But this ſubject is reſerved for the chapter of emotions and paſſions.
or, But this ſubject comes to be treated in the chapter of emotions and paſſions.

II. 43, 24. And the author ſhows great delicacy of taſte in varying the expreſſion in the mouth of Peter, who is repreſented more animated.

And the author ſhows great delicacy of taſte by varying the expreſſion in the mouth of Peter, whom he repreſents a more animated perſonage.

much more the adverbial or appropriative *ly:*

— 496, 3. — extremely friendly to virtue.

—extremely beneficial to virtue.

I, 142, 3. — they accordingly readily unite—

—they therefore readily unite—

II. 289, 17. — partly metaphorically, partly literally.

— in part metaphorically, and in part literally.

I. 111, 10.—the latter generally are ſufficiently acute—

— the latter are generally acute enough—

— 297, 19.—are generally too nearly related—

—are for the moſt part too nearly related—

— 196, 25. The propoſed diſtribution would lead me to handle theſe beauties ſeparately; but they are frequently ſo intimately connected that, for the ſake of connection, I am

The propoſed diſtribution would lead me to treat theſe beauties ſeparately: but they are often ſo intimately connected that, I am forced in this inſtance to vary from the plan, and

am forc'd in this inſtance to vary from the plan, and to bring them both into the ſame chapter.

and to bring them into one chapter.

I. 441, *antep.* Thus anger and revenge, eſpecially when ſuddenly provoked, diſplay themſelves on the countenance in legible characters. *

Thus anger and revenge, eſpecially when ſudden, diſplay themſelves legibly on the countenance.

— 119, 3. This deſire, being freely indulged, works gradually a change internally—

This deſire, freely indulged, works gradually an internal change—

— 234, 21.—which, taken ſeparately, would affect us greatly.

—which ſeparately would much affect us; *or*—which ſeparate would greatly affect us.

and ſo of other feeble terminations:

— 196, 3.—a quality ſo remarkable in viſible objects—

—a quality ſo conſpicuous in viſible objects—

II. 411, *note, l.* 1. Boſſu, after obſerving with wonderful critical ſagacity—

Boſſu, after obſerving with wondrous critical ſagacity—

— 294, 1.—deviating farther from any appearance of reſemblance—

—deviating farther from any ſhadow of reſemblance—

— 501, *note, l.* 3.—which ſhow the influence of experience ſingly.

—which ſhew the effect of mere experience.

— 53, *laſt.*—the following example with relation to a prepoſition—

—the following example, with regard to a prepoſition—

I. 238, 14.—for in a ſtate of elevation, the artful introduction of an humbling object makes the fall great in proportion to the elevation. Of this obſervation Shakeſpear gives a beautiful example—

—for in an elevated ſtate, the artful introduction of an humbling object, proportions the fall to the elevation. Of this Shakeſpear gives a beautiful example—

* See p. 16, l. 1.

II. 361, 25.—without the intervention of any reflection.	—without any intervening reflexion.
— 236, 7. Thus perſonification is of two kinds. The firſt, or nobler, may be termed *paſſionate perſonification:* the other, or more humble, *deſcriptive perſonification*; becauſe ſeldom or never is perſonification in a deſcription carried the length of conviction.	Thus perſonification is of two kinds: the nobler, *paſſionate*; the other, *deſcriptive*, being ſeldom or never carried to conviction.

More palpable will be the cacophony, if either part of the chime, or rather jar, be ſtrong: as

II. 492, 12. A man who rejects objects generally agreeable—	A man who ſpurns objects generally agreable—
— 532, 24. A number of perſons connected by being ſubjected to the ſame laws—	A number of perſons connected by being ſubject to the ſame laws—

but much more if both parts be ſo: as they may be in the laſt example, and are in

I. 155, 4.—ſtrong connections of affection—	—ſtrong ties [*or*, attachments] of affection—
— 193, *antep.* I ſhall only obſerve, that in a poliſhed ſociety, inſtances of irregular paſſions are rare, and that their miſchief doth not extend far.	I ſhall only obſerve, that in poliſhed ſociety, inſtances of irregular paſſions are rare, and that their miſchief does not far extend.

and ſtill more if the parts conſtitute a perfect rime:

I. 440, 4. This defect with reſpect to internal action—	This defect, with regard to internal action—
— 70, 5.—is readily communicated to a glove, as above mentioned.	—is eaſily communicated to a glove, as we ſaw.
— 215, 7.—reflecting upon what paſſing in his own mind, he will find—	—reflecting upon what paſſes in his own mind, he will perceive—

or a ſtrong repetition: as

I. 111, 26.—a people muſt be thoroughly refined, before they find words for expreſſing the more delicate feelings.	—a people muſt be thoroughly refined, before it deviſe expreſſion for the more delicate feelings.

No neceſſity, and ſurely no choice, could authoriſe ſuch rimes or chimes as the following:

Preface to the ſecond edition, line 7.—*with entire reſignation: its ſevereſt diſapprobation*—	—*with entire reſignation: its ſevereſt cenſure*—
II. 513, *note*, *l.* 20. And yet upon examination, we find the foundation—	Yet upon enquiry we find the foundation—
I. 311, 1.—eſpecially after any forcible acceleration or retardation.	—eſpecially after any acceleration or retardment.

Yet, if theſe might paſs, ſo cannot

II. 278, 10.—an operation of the imagination—	—an act of the imagination—
— — 12.—no operation of the imagination—	—no act of the imagination—*or*, no operation of fancy—
— 204, 6.—nor to ſacrifice truth and reality to the deluſive operations of the imagination.	—nor to ſacrifice truth and reality to the deluſive operations of fancy.
— 404, 17. —the whole connected into one chain by the relation of cauſation.	—the whole connected by cauſation.
— 426, 11.—there is a ceſſation of the repreſentation—	—there is a pauſe in the repreſentation—

We can now therefore account for diſliking even half a chime:

I. 215, 8.—he loves to range at large—	—he loves to roam at large—

or the colliſion of an adverbial and a prepoſition: as,

I. 69, *pen.* From the account given above of this delicate mental operation—

From the above account of this delicate mental operation—

— 119, 11. The habit of averſion or of hatred is brought on in the ſame manner.

The habit of averſion or of hatred is contracted in the ſame manner.

Among jarring no leſs than ſuperfluous letters muſt be deemed the *t* of *not*, in numberleſs places of both volumes, where *not* is unfortunately preferred to *no* in *not leſs*——*than*—, *not more*—*than*—, eſpecially the former, and on ſome other occaſions.

Not may doubtleſs take place before *leſs* and *more* as well as elſewhere, thus:

II. 454, 9. It ſeems to me far from an exaggeration, that good profeſſors are not more eſſential to a college, than a ſpacious garden ſweetly ornamented, but without any thing glaring or bizarre, ſo as upon the whole to inſpire our youth with a taſte not leſs for ſimplicity than for elegance.

It ſeems far from an exaggeration, that good profeſſors are not more eſſential to a college than a ſpacious garden ſweetly ornamented, but without aught glaring or fantaſtic, ſo as upon the whole to inſpire youth with a taſte, not [*or*, no] leſs for ſimplicity than for elegance.

I. 299, 25. Wit and ridicule make not an agreeable mixture with grandeur.

Wit and ridicule make no agreable mixture with grandeur; *or more ſmoothly*,—mingle not agreably with grandeur.

II. 488, 2. The proverb † —may be reſolved into the following general propoſition, That with reſpect to the perceptions of ſenſe, by which ſome objects appear agreeable ſome diſagreeable, there is not ſuch a thing as a *good* or a *bad*, a *right* or a *wrong*—

The proverb—may be reſolved into the following general propoſition, That with reſpect to the perceptions of ſenſe, by which ſome objects appear agreable, ſome diſagreable, there is no ſuch thing as a good or a bad, a right or a wrong—

† *That there is no diſputing of taſte*—here refuted.

In theſe the text might alſo ſtand; but in ſuch inſtances as the following, not only is one of the ſmootheſt and juſteſt idioms of our language loſt, but the ſenſe ſometimes varied by the alteration.

I. 345, 13. I call propriety a law, not leſs than juſtice.

I call propriety a law, no leſs than juſtice.

— 12, 9. In later times, happily, reaſon hath obtained the aſcendant: men now aſſert their native privilege of thinking for themſelves, and diſdain to be ranked in any ſect, whatever be the ſcience. I muſt except criticiſm, which, by what fatality I know not, continues to be not leſs ſlaviſh in its principles, nor leſs ſubmiſſive to authority, than it was originally.

In later times, reaſon has obtained the aſcendant; men now aſſert their native privilege of thinking for themſelves, and diſdain to be ranked in any ſect, whatever be the ſcience. I muſt except criticiſm, which, by what fatality I know not, continues no leſs ſlaviſh in its principles, nor leſs ſubmiſſive to authority, than it was heretofore.

— 13, *antep.* What the author hath diſcovered or collected upon that intereſting ſubject, he chuſes to impart in the gay and agreeable form of criticiſm; imagining that this form will be more reliſhed, and perhaps be not leſs inſtructive, than a regular and laboured diſquiſition.

What the author has diſcovered or collected upon that intereſting ſubject, he chooſes to impart in the gay and agreeable form of criticiſm; imagining that this form will be more reliſhed, and perhaps no leſs inſtructive, than a regular and labored diſquiſition.

— 15, 3. In public, however, he would not appear in a ſlovenly dreſs; and therefore he pretends not otherwiſe to apologiſe for his errors, than by obſerving, that in a new ſubject, not leſs nice than extenſive, errors are in ſome meaſure unavoidable.

In public, however, he would not appear ſlovenly; and therefore pretends no otherwiſe to apologiſe for his errors, than by obſerving, that in a new ſubject, no leſs nice than extenſive, errors are almoſt unavoidable.

— 175, 16. A very large plain without protuberances, is an object not leſs rare than beautiful.

A very large plain [without protuberances], is an object no leſs rare than beautiful.

II. 431, 16.—a great command of beauties, complex not leſs than various.	—a great command of beauties, complex no leſs than various.
I. 376, 21.—and yet the concluſion in the latter caſe, would be not leſs juſt than in the former.	—and yet the concluſion in the latter caſe, would be no leſs juſt than in the former.
II. 460, 15. Proportion is not leſs agreeable than regularity and uniformity.	Proportion is no leſs agreeable than regularity and uniformity.
— 419, 16. — to baniſh that impreſſion *, a ſuſpenſion of the action while the chorus is employ'd in ſinging, is not leſs operative than a total ſuſpenſion of the repreſentation.	—to baniſh that impreſſion, a pauſe in the action, while the chorus ſings, is no leſs operative than a total ſuſpenſion of the repreſentation.
— — 8.—the principal action is ſuſpended not leſs frequently than in the modern drama.	—the principal action is ſuſpended no leſs frequently than in the modern drama.
I. 138, 26. Muſic is a companion not leſs improper for the deſcription of any diſagreeable object, ſuch as that of Polyphemus—	Muſic is a companion no leſs improper for the deſcription of any diſagreable object, as that of Polyphemus—
II. 411, 2. Boſſu obſerves —that winter is an improper ſeaſon for an epic poem, and night not leſs improper for tragedy.	Boſſu obſerves that winter is an improper ſeaſon for an epic poem, and night no leſs improper for tragedy.
I. 66, 13.—they have an influence, not leſs remarkable, in the production of emotions and paſſions.	—they have an influence no leſs remarkable in the production of emotions and paſſions.
II. 490, *antep.* — a diſformity not leſs remarkable among creatures of different kinds.	— a diſformity no leſs remarkable among creatures of different kinds.

* The impreſſion of reality.

II. 427, 11. Another rule is not leſs eſſential.

— 444, 4. — appears, for the ſame reaſon, not leſs childiſh.

I. 300, 9. The following image is not leſs ludicrous, nor leſs improperly placed.

— 289, 20.—another concurs, which operates perhaps not leſs powerfully: a principle in human nature that lies ſtill in obſcurity—

II. 425, 9. The Grecian artiſts are forc'd, not leſs frequently, to tranſgreſs another rule—

— 430, 14.—unſuitable to the nature of this work, and not leſs ſo to the inexperience of its author.

Another rule is no leſs eſſential.

—appears, for the ſame reaſon, no leſs childiſh.

The following image is no leſs ludicrous, nor leſs improperly placed.

—another concurs, which operates perhaps no leſs powerfully: a principle in human nature that lies ſtill in obſcurity—

The grecian artiſts are forced, no leſs frequently, to tranſgreſs another rule—

—unſuitable to the nature of this work, and no leſs ſo [*or*, nor leſs ſo] to the inexperience of its author.

Nor is *not* more defenſible in the following:

— 385, 8. There is not place for ſuch objection in an epic poem.

— 132, 24. But when by inverſion the verb is placed firſt, is it lawful to ſeparate it by a pauſe from the active ſubſtantive? I anſwer, Not; becauſe—

— 510, 14. Do I endeavour to form in my mind a picture of them or repreſentative image? Not ſo. I tranſport myſelf ideally—

There is no place [*or*, room] for ſuch objection in an epic poem.

But, when by inverſion the verb has the lead, may it be ſeparated by a pauſe from the acting ſubſtantive? I anſwer, No: becauſe—

Do I endeavour to form in my mind an image of them? No. I tranſport myſelf ideally—

With ſuperfluous letters which occaſion diſcordant colliſion, muſt be ranked the *n* of the indefinite article before an aſpiration or a liquefaction, either of which is a ſort of articulation:

II. 86, 17.—an heroic action.	—a heroic action.
I. 365. 20.—*an heroi-comical poem.*	—a heroi-comical poem.
— 100, 26. An hiſtorian—	A hiſtorian.
— 23, *pen.*—in following out an hiſtorical chain—	— in tracing a hiſtorical chain—
— 366, 18; 367, 1, 6.—an humoriſt.	—a humoriſt.
II. 493, 19.—an uniformity.	—a uniformity.
I. 180, 5.—an univerſal panic.	—a univerſal panic.
— 433, 10.—an univerſal language.	—a univerſal language.
II. 19, 2.—an uſeful work.	—a uſeful work.
— 430, 17.—an uſeful art.	—a uſeful art.
— 431, 2.—an uſeful art merely.	—a merely uſeful art.
— 454, 21.—an uſeful as well as a fine art.	—a uſeful as well as [a] fine art; *or*—a uſeful no leſs than a fine art.
I. 85, 25. "Such an one—	Such a one—

Though this may be Addiſon's, we can no more ſay *ſuch an one*, than *ſuch an woman*; or *an univerſal panic* than *an yellow gown*. But, though for the ſame reaſon we cannot ſay *an humoriſt*, where the *h* only ſinks in the ſtrong liquefaction, we muſt inſert the *n* before a vowel articulated neither by aſpiration nor by liquefaction:

I. 239, 6.—a humbling image—	—an humbling image—
II. 468, *note*, *l.* 1.—a hoſpital.	—an hoſpital.

Yet, *hoſpitable* being aſpirated, we ſay: *A hoſpitable man founded an hoſpital.*

Harmony in-fine complains of our author's having lopt the *s*, which ſhe had induſtriouſly added in *towards* and *afterwards*. As none of her children can more depart from their *duty towards God* than from their *duty towards one another*, ſo not one of them can either read or hear of *progreſs toward perfection* *— *afterward rendered indifferent* †, &c.

5. *Familiarity.*

We have already ſeen familiarity point certain ‡ arrangements unſuited to their ſubjects; come we now to hear her dictate words and phraſes unworthy their ſituations.

Peculiarly ſeem *contrive* and *contrivance* beneath the dignity of their employment, when applied to omniſcience and omnipotence, to which indeed they are properly inapplicable:

I. 80, 20. Fear and anger, to anſwer the purpoſes of nature, are happily ſo contrived as to operate ſometimes inſtinctively ſometimes deliberately, as occaſion requires.

Fear and anger, to anſwer the purpoſes of nature, are happily ſo conſtituted as to operate either ** inſtinctively or deliberately.

— 82, *antep.* Nothing indeed can be better contrived to repel or prevent injury, than anger or reſentment.

Nothing indeed can be better adapted to repel or prevent injury, than anger or reſentment.

— 267, 9. Now, in order to a deep impreſſion, it is wiſely contrived, that things ſhould be introduced to our acquaintance with a certain pomp and ſolemnity productive of a vivid emotion.

Now, in order to a deep impreſſion, it is wiſely ordered, that things introduce themſelves to our acquaintance with a certain ſolemnity productive of a vivid emotion.

— 268, 7. —the agitation of ſurpriſe is artfully contrived to rouſe ſelf-love into action.

—the agitation of ſurpriſe is admirably prepared to rouſe ſelf-love into action.

— 343, 26. The ſenſe of impropriety with reſpect to miſtakes, blunders, and abſurdities, is happily contrived for the good of mankind.

The ſenſe of impropriety, in relation to miſtakes, blunders, and abſurdities, is evidently beſtowed for the good of mankind.

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* See p. 56, l. 10.
† See p. 51, l. 4.
‡ Page 33, and following.
** As in the third edition.

I. 346, *laſt.* In fact, the ſanctions viſibly contrived to compel a man to be juſt to himſelf, are equally ſerviceable to compel him to be juſt to others.

The ſanctions viſibly adapted to render a man juſt to himſelf, are equally powerful to render him juſt to others.

— 65, 1. And to leave virtue in no quarter unſupported, here is unfolded an admirable contrivance, by which good example commands the heart, and adds to virtue the force of habit.

And to leave virtue in no quarter unſupported, here opens an admirable economy, by which good example commands the heart, and adds to virtue the force of habit.

— 88, 10.—the power of fiction to generate paſſion is an admirable contrivance, ſubſervient to excellent purpoſes.

—the power of fiction to generate paſſion, proves ſubſervient to excellent purpoſes.

— 104, 5. By this contrivance, examples to improve us in virtue may be multiplied without end.

By this economy, examples to improve us in virtue, may be multiplied without end.

— 181, 12. The beauty of contrivance, ſo conſpicuous in the human frame, is not confined to the rational part of our nature, but is viſible over the whole.

The beautiful economy, ſo conſpicuous in the human frame, is not confined to the rational part of our nature, but is viſible over the whole.

So I. 445, 2, 18. and perhaps elſewhere.

But worſe than familiar ſounds one word in the following paſſage:

— 254, 13.—it would be a blunder in our nature, to make any thing diſagreeable that we depend on for exiſtence.

—nature could not make any thing diſagreable, on which we depend for exiſtence.

Though theſe are perhaps the boldeſt ſtrokes of familiarity in the work before us, very exceptionable has the ſame cauſe rendered it in many inferior inſtances: as

I. 119, 14. The bulk of our paſſions are indeed affection

Moſt of our paſſions are indeed affection or averſion enflamed

tion or averſion inflamed into a paſſion by different circumſtances.

flamed into a paſſion by different circumſtances.

I. 453, 1. The bulk of our plays appear all to be caſt in the ſame mould.

Moſt [*or*, The generality] of our plays appear caſt in one mold.

— 214, 24. The bulk of the objects in a natural landſcape are beautiful, and ſome of them grand.

Moſt objects in a natural landſcape are beautiful, and ſome [of them] grand.

— 337, 3. — the bulk of the ſculpture upon the ſhield of Achilles, is of the arts of peace—

—the greater part of the ſculpture upon the ſhield of Achilles exhibits the arts of peace—

II. 297, 18. The whole ſcene is a delicious picture of human nature.

The whole ſcene is a ſweet picture.

— 432, 24. But to operate that delicious effect—

But to operate * this delightful effect—

— 294, 3.—an overgrown chariot—

—an enormous chariot—

— 203, 16. — makes a mighty ſilly figure.

—makes a very ſilly figure.

Dedication, vii. *in one paragraph*:—the venting opulence upon the fine arts.

—the expanding [*or*, expending] of opulence on the fine arts.

—— — opulence—vented on luxury—

— opulence — laviſhed on luxury—

I. 213, 6. To make out this propoſition ſome preliminaries are requiſite.

To prove this propoſition, ſome preliminaries are requiſite.

— 192, 25. — paſſion—in exceſs—clings to any object at hand without diſtinction.

— paſſion — in exceſs — faſtens upon any object.

II. 494, 15.—perſons who cling to the groſſer amuſements—

—perſons who ſtick [faſt] to the groſſer amuſements—

* As in the third edition.

I. 117, 16. To handle every ſingle paſſion and emotion with a view to theſe differences, would be an endleſs work.

To treat every ſingle paſſion and emotion, with a view to theſe differences, would be an endleſs taſk.

— 118, 8, 11. An emotion raiſed by human virtues, qualities, or actions—muſt be handled as a paſſion.

An emotion raiſed by human virtues, qualities, or actions—muſt be treated as a paſſion.

Ded. i. 1. The fine arts have ever been encouraged by wiſe princes, not ſingly for private amuſement, but for their beneficial influence in ſociety.

The fine arts have ever been encouraged by wiſe princes, not merely for private amuſement, but for their beneficial influence in ſociety.

II. 501, *note*, *l.* 3.—facts, which ſhow the influence of experience ſingly. *

—facts, which ſhow the effect of mere experience.

Certain idioms ſeem alſo very familiar:

I. 6, 10. — a taſte in the fine arts goes hand in hand with the moral ſenſe—

—a taſte in the fine arts goes along with the moral ſenſe—

II. 136, 11. One capital branch of the ſubject is ſtill upon hand—

One capital branch of the ſubject remains—

— 497, 7. A branch ſtill more important remains upon hand.

A labor ſtill more important remains.

— 142, 15. Pauſes are like to remain longer upon hand than was expected; for the ſubject is not yet exhauſted.

Pauſes are likely to detain us ſomewhat longer, the ſubject not being yet exhauſted.

— 178, 8.—a very entertaining ſtory, but without the leaſt relation to the affair on hand.

—a very entertaining ſtory, but without the leaſt relation to what is in queſtion; *or*—but totally foreign to the purpoſe; *or*—to the affair in hand.

* See p. 24.

I. 282, 7. The diſtreſs of a long journey makes even an indifferent inn paſs current.

The diſtreſs of a long journey makes even an indifferent inn go down [*or*, *if this phraſe alſo be too familiar*, ſeem tolerable].

Frequent and familiar is *what*, not only for *that which*, but for *thoſe which* or *thoſe that*, &c.

I. 2, 7. — they are conceived to be more refined and ſpiritual, than what are derived from taſting—

—they are conceived to be more refined and ſpiritual than thoſe that are derived from taſting—*or*—than thoſe derived from taſting—

— 125, 20. Diſſimilar emotions are eaſily explained by their oppoſition to what are ſimilar.

Diſſimilar emotions are eaſily explained by their oppoſition to thoſe that are ſimilar.

— 129, 21.—accords better with theſe paſſions than with what are gay and ſprightly.

—accords [*or*, agrees] better with theſe paſſions than with thoſe that are gay and ſprightly; *or*—than with the gay and ſprightly.

— 179, 4. The foregoing obſervation is not confined to emotions or feelings raiſed by ſtill life: it holds alſo in what are raiſed by the qualities, actions, and paſſions, of a ſenſible being.

The foregoing obſervation is not confined to emotions or feelings raiſed by ſtill life: it holds alſo in thoſe excited by the qualities, actions, and paſſions, of a ſenſible being.

— 431, 16. — but theſe ſigns are not ſo obſtinate as what are produced in youth.

—but theſe ſigns are not ſo obſtinate as thoſe [that are] produced in youth.

— 432, *note*, *l.* 1. The actions here chiefly in view, are what a paſſion ſuggeſts—

The actions here chiefly in view are ſuch as a paſſion ſuggeſts—

— 445, 10.—that the effects they produce are not what would be expected,

—that the effects [which] they produce, are not ſuch as might be expected,

— 439, 13. Manifold and admirable are the purpoſes to which the external ſigns of paſſion

Manifold and admirable are the purpoſes to which the external ſigns of paſſion are made

paſſion are made ſubſervient by the author of our nature: what are occaſionally mentioned above, make but a part.	ſubſervient by the author of our nature: thoſe occaſionally above-mentioned, make but a part.
— 115, *pen.* In a ſtrict philoſophic view, every ſingle impreſſion made even by the ſame object, is diſtinguiſhable from what have gone before, and from what ſucceed.	In a ſtrict philoſophic view, every ſingle impreſſion made even by the ſame object, is diſtinguiſhable from any that have gone before, or [that] ſucceed.
— 83, *note, antep.* "No "creature," ſays Braſidas, "is ſo contemptible, but what "may provide for its own "ſafety, if it have courage." *Plutarch. Apothegmata.*	"No creature," ſays Braſidas, "is ſo contemptible, "but that it may provide for "its own ſafety, if it have "courage." *Plut. Apophth.*
II. 23, 1. There is want of neatneſs in an ambiguity ſo ſlight as what ariſes from the conſtruction merely.	There is want of neatneſs in an ambiguity ſo ſlight as [that which] ariſes merely from the conſtruction.
The familiar *as to*, however very frequency, ceaſe to be ſo.	proper ſometimes, may by its
I. 290, 14. A certain perſon attempted to collect prints of all the capital paintings, and ſucceeded except as to a few.	A certain perſon attempted to collect prints of all the capital paintings, and ſucceeded bating [*or*, excepting] a few; *or*—except in a few.
— 407, *antep.* Variety in the objects prevents a habit as to any one in particular; but as the train is uniform with reſpect to amuſement, the habit is formed accordingly. *	Variety in the objects prevents a habit reſpecting any one; but as the train is uniform in point of amuſement, the habit is formed accordingly.

6. *Miſapplication.*

As familiarity has thus miſapplied many terms and idioms, ſome words and conſtructions may be found of improper choice.

* See p. 50, 53, 47, 32.

To familiarity indeed alone can we impute certain epithets that ſavor of (doubtleſs undeſigned) ſelf-compliment:

I. 102, 1. One ſpecimen, being a fine illuſtration, ſhall be our preſent entertainment.

One ſpecimen, by way of illuſtration, ſhall be our preſent entertainment.

— 217, 19. The deſcription of Paradiſe in the fourth book of *Paradiſe loſt*, is a fine illuſtration of the impreſſion made by elevated objects.

The deſcription of Paradiſe, in the fourth book of *Paradiſe loſt*, may well illuſtrate the impreſſion made by elevated objects.

— 227, 20. The following paſſage is a good illuſtration of this obſervation.

The following paſſage may illuſtrate this obſervation.

— 333, *note*, *l.* 15. Property is an example of a ſecondary relation that ſerves finely to illuſtrate their nature: this relation plainly exiſts no where but in the mind—

Property is an example of ſecondary relation, that plainly exiſts no where but in the mind—

— 131, 13. This curious theory requires to be illuſtrated by examples.

This theory merits illuſtration.

II. 361, 6. I cloſe this chapter with a curious inquiry.

This chapter may be cloſed with a natural enquiry.

To the ſame cauſe muſt be referred the reigning figure in theſe deciſions, uttered often with the tone of a judge to his audience, or of a maſter to his ſcholars; *I begin—I obſerve—I proceed*—

II. 54, 4. I give notice to the reader, that I am now ready to enter upon the rules of arrangement—

Come we now to the rules of arrangement—

— 149, 22. I am now ready to fulfil a promiſe concerning the four ſorts of lines that enter into Engliſh heroic verſe. That theſe have, each of them, a peculiar melody diſtinguiſhable by a good ear,

It was formerly ſuggeſted, and muſt now be evinced, that of the ſeveral ſorts of lines which enter into engliſh heroic verſe, each has a peculiar melody diſtinguiſhable by a good ear. But the candid

I ventured to ſuggeſt, and promiſed to account for: and though the ſubject is extremely delicate, I am not without hopes of making good my engagement. But firſt, by way of precaution, I warn the candid reader not to expect this peculiarity of modulation in every inſtance.

reader muſt not expect this modulation in every inſtance.

I. 340, 15. To the diſcovery of this purpoſe or final cauſe I ſhall with ardor apply my thoughts, after diſcourſing a little more at large upon the puniſhment, for I may now call it ſo, that nature hath provided for indecent and unbecoming behaviour.

To the diſcovery of this purpoſe or final cauſe our attention will be ardent, after dwelling a little longer upon the puniſhment, as it may now be called, that nature has provided for unbecoming behavior.

— 102, 22. I never was an admirer of machinery in an epic poem, and I now find my taſte juſtified by reaſon.

That machinery in an epic poem cannot be pleaſing to taſte, we now find juſtified by reaſon.

II. 39, 7. I illuſtrate this rule by giving examples of deviations from it.

This rule may be illuſtrated by deviations from it.

I. 129, 22. I give the following example from Catullus, where the concord between love and grief has a fine effect even in ſo ſlight a ſubject as the death of a ſparrow.

Catullus affords an example, where the concord of love and grief has a fine effect in a ſubject no leſs important than the death of a ſparrow.

In ſuch inſtances, which ſtart at the opening of theſe volumes, our critic has abundantly diſdained the authority of Ceſar, whoſe memoirs of himſelf (though we have, alas! loſt his *elements of criticiſm*) pronounce him irrefragably, what he never pronounces himſelf, perpetual dictator in the literary as in the political world.

Not only are ſome epithets and addreſſes thus applied with peculiar freedom: various parts of ſpeech are employed in ſenſe or in ſyntax which our language does not admit.

I. 194, 5. It is the province of a writer upon ethics, to give a full enumeration of all the paſſions; and of each ſeparately to aſſign the nature, the cauſe, the gratification, and the effects. But a treatiſe of ethics is not my province—

It is the province of a writer upon ethics, to give a full enumeration of all the paſſions; and of each ſeparately to aſſign the nature, the cauſe, the gratification, and the effects. But ethics are not my province—

— 165, *antep.* — where a profligate heir watches for the death of a rich anceſtor.

— where a profligate heir watches [for] the death of a rich relation.

A treatiſe cannot be a province, nor can any one alive be an anceſtor.

— 331, 5. Thus we ſay currently, that a decent garb is ſuitable or *proper* for a judge.

Thus we ſay currently, that a venerable garb is [ſuitable or] proper for a judge.

II. 464, 13. It is ludicrous to obſerve writers acknowledging the neceſſity of accurate proportions, and yet differing widely about them.

It is pleaſant to obſerve writers acknowleging the neceſſity of accurate proportions, and yet differing widely about them.

Whatever is decent is ſuitable, and whatever is ſuitable is proper: nor is it ludicrous to obſerve, but to occaſion the obſervation.

Some verbs ſupplant each other: as,

I. 192, 17. Our paſſions, when they happen to ſwell beyond proper limits, take * on a leſs regular appearance.

Our paſſions, when they ſwell beyond their limits, put on a leſs regular appearance.

— 286, 22. We put no bounds to the riches of a man who has recently made his fortune.

We ſet no bounds to the riches of a man, who has lately made his fortune.

II. 14, 18. The author † above mentioned, by ſhowing a good example, did all in his power to reſtore that ſyllable ‡; and he well deſerves to be imitated.

The author above-mentioned, by ſetting a good example, did all in his power to reſtore that ſyllable.

* See II. 477, *antep.* † Swift. ‡ *ed.*

But *ſhow* for *look* or *appear* is now obſolete, and *figure* in that ſenſe is french.

I. 79, 1. Female beauty ſhows beſt in diſtreſs.	Female beauty looks beſt in diſtreſs.
— 337, 27. Nothing ſhows worſe in a ſtory than impropriety of manners.	Nothing looks worſe in a ſtory than impropriety of manners.
II. 382, *note, l.* 2. The roughneſs, * plainneſs, and impetuoſity of ancient manners, may ſhow better in an epic poem.	The roughneſs and impetuoſity of ancient manners, may ſuit better with an epic poem.
I. 65, 15.—virtuous emotions of this ſort are in ſome degree an exerciſe of virtue; they are a mental exerciſe at leaſt, if they ſhow not externally.	—virtuous emotions of this ſort are ſtill ſome exerciſe of virtue, even if they appear not externally.
II. 374, 23. Heroiſm, magnanimity, undaunted courage, and the whole tribe of the elevated virtues, figure beſt in action: tender paſſions, and the whole tribe of ſympathetic affections, figure beſt in ſentiment.	Heroiſm, magnanimity, undaunted courage, and the other elevated virtues, ſhine moſt in action: tender paſſions, and the whole train of ſympathetic affections, appear to moſt advantage in ſentiment.
— 375, *note, l.* laſt. Corneille would have figured better in an heroic poem.	Corneille would have made a better figure [*or*, would have ſhone more] in a heroic poem.
— 436, 18. — ſome emotions figure beſt in conjunction.	—ſome emotions ſeem happieſt in conjunction.

Nor are the following verbs more fortunate:

— 164, 7.—*Paradiſe loſt:* in which work there are indeed many careleſs lines; but at every turn it ſhines out in the richeſt melody as well as in the ſublimeſt ſentiments.	—*Paradiſe loſt:* in which work are indeed many careleſs lines; but at every turn it breaks forth into the richeſt melody as well as the ſublimeſt ſentiments.

* A contradiction in terms, though not in idea.

II. 177, 3. Having thrown out what occurred upon rhyme, I close the section with a general observation.

Rime thus far discussed, the section shall close with a general observation.

— 503, 24. And this leads to the only remaining mean that occurs to me for ascertaining the common sense of mankind; and let it be observed, that I throw it out, not in despair, but in great confidence of success.

And this leads to the only means left for ascertaining the common-sense of mankind; a means which, far from desperate, can hardly fail of success.

As a poem cannot *shine out* in melody, so *throwing out* may chance not to be understood *throwing in*.

II. 501, 8. Taste must be improved by education, reflection, and experience: it must be preserved alive in a regular course of life, by using the goods of fortune with moderation, and by following the dictates of improved nature, which give welcome to every rational pleasure without deviating into excess.

Taste must be improved by education, reflexion, and experience: it must be kept alive in a regular course of life, by using the goods of fortune with moderation, and by following the dictates of improved nature, which give welcome to every rational pleasure, without indulging any excess.

I. 352, 2. Every occupation, whether of use or amusement, that corresponds to the dignity of man, obtains the epithet of *manly*; and every occupation below his nature, obtains the epithet of *childish*.

Every occupation, whether of use or amusement, that corresponds to the dignity of man, obtains the epithet of manly; and every employment beneath his nature, incurs the imputation of childish.

That one cannot *deviate into excess* is as plain as that no one *obtains* that which is undesired. But into the latter the author has been led by the preciseness which he takes for precision, when he corrects

II. 38, 17. The wise man is happy, when he gains his own approbation; the fool, when he recommends himself to the applause of those about him.

into,

The wise man is happy, when he gains his own approbation; the fool, when he gains that of others.

The following note may be variouſly improved:

I. 70. A houſe and gardens ſurrounded with pleaſant fields, all in good order, beſtow greater luſtre upon the owner than at firſt will be imagined—Should not this be a ſtrong motive with proprietors to embelliſh and improve their fields?	A houſe and gardens ſurrounded with pleaſant fields, all in good order, reflect more luſtre upon the owner than may at firſt be imagined—Should not this be a ſtrong motive with proprietors to improve and embelliſh their premiſes?

Nothing is more delicate than the uſe of prepoſitions:

II. 44, 19. I deſpair to put it in a clear light—	I deſpair of ſetting it in a clear light—
— 102, 4.—there are many, not leſs capable than willing to inſtruct us, who have no genius for verſe.	—there are many, no leſs able than willing to inſtruct us, who have no genius for verſe.
I. 51, 2. — ſome circumſtances make beings or things fit objects for deſire, others not.	—ſome circumſtances make [*or*, render] beings or things objects of deſire, others not.
II. 502, *note*, *l.* 3. — they open to us a ſure method for improving our taſte in the fine arts.	—they open to us a ſure method of improving our taſte in the fine arts.
I. 192, 26. Thus joy inſpired by a fortunate event, is diffuſed upon every perſon around by acts of benevolence; and reſentment for an atrocious injury done by one out of reach, ſeizes the firſt object that occurs to vent itſelf upon.	Thus joy inſpired by a fortunate event, dilates on all around in acts of benevolence; and reſentment of an atrocious injury done by a perſon out of reach, vents itſelf upon the firſt occurring object.
— 75, 26.—every paſſion, when it ſwells beyond its ordinary bounds, hath a peculiar tendency to expand itſelf along related objects.	— every paſſion, when it ſwells beyond its ordinary bounds, has a peculiar tendency to expand itſelf over related objects.
— 192, 10.—the progreſs of paſſion along related objects, by	— the progreſs of paſſion over related objects, by ſpreading

by ſpreading the kindly affections through a multitude of individuals, hath a glorious effect.

ding the kindly affections through a multitude of individuals, has a glorious effect.

I. 34, 11. Upon a ſubject ſo comprehenſive, all that can be expected in this chapter, is a general or ſlight ſurvey.

Of a ſubject ſo comprehenſive, all that can be expected in this chapter, is a general or ſlight ſurvey.

— 407, 1. The pain of habit is leſs under our power, than any other pain that ariſes from want of gratification.

The pain of habit is leſs in our power than any other pain that ariſes from want of gratification.

— 173, 9. A room of a moderate ſize looks leſs by having a ceiling lower than in proportion.

A room of a moderate ſize looks leſs by having a cieling under proportion.

But is disjunctive, not comparative or alternative:

— 41, 17. — we find no more in its compoſition but the particulars now mentioned.

—we find no more in its compoſition than the particulars now mentioned.

II. 490, 10. We need mention no other but the difficulty that ariſes from human nature itſelf.

We need mention only the difficulty that ariſes from human nature itſelf.

I. 338, 1.—directed by no other motive but to avenge—

—directed by no other motive than to avenge—

— 444, 14.—our ſympathy cannot be otherwiſe gratified but by giving all the ſuccour in our power.

—our ſympathy cannot be otherwiſe gratified than by giving all the ſuccor in our power.

— 501, *note*. The critics ſeem not perfectly to comprehend the genius of Shakeſpear. His plays are defective in the mechanical part, which is leſs the work of genius than of experience; and is not otherwiſe brought to perfection but by diligently obſerving the errors of

The critics ſeem not perfectly to comprehend the genius of Shakeſpear. His plays are defective in the mechanical part, which is leſs the work of genius than of experience; and is no otherwiſe brought to perfection than by diligently obſerving the errors of former com-

of former compoſitions. Shakeſpear excels all the ancients and moderns, in knowledge of human nature, and in unfolding even the moſt obſcure and refined emotions.

compoſitions. Shakeſpear excels all the ancients and moderns, in the knowlege of human nature, and in unfolding even the moſt obſcure and moſt refined emotions.

7. *Antiquation.*

Inadequate to modern elegance is obſolete diction; of which theſe volumes furniſh inſtances in perhaps every part of ſpeech:

The abſtracts *indifferency* and *cadency* are now unknown; nor ſay we *wideneſs* more than *deepneſs*, *broadneſs* or *longneſs*.

I. 247, 9. Reſt is one of thoſe circumſtances that are neither agreeable nor diſagreeable, being viewed with perfect indifferency *.

Reſt is one of thoſe circumſtances that are neither agreeable nor diſagreable, being conſidered with perfect indifference.

II. 173, 5. — within the narrow limits of regular cadency—

—within the narrow limits of regular cadence—

— 456, 19.—the wideneſs, at the ſame time, regulates the height, as will appear by and by.

—the width alſo regulates the height, as will by and by appear.

The old *devoid*, ſtill indulged to poetry, is not quite exploded proſe, where melody ſeems to prefer it: either may therefore ſay, *of which he is wholely devoid*, as well as, *of which he is totally void*. But where no ſuch plea can be urged, *void* is become the adjective.

Pref. to ſec. ed. 12. *He would be devoid of ſenſibility, were he not greatly ſatisfied.*

He would be void of ſenſibility, were he not greatly ſatisfied.

II. 434, 25. Thus ſome women devoid of taſte, are apt to overcharge every part of their dreſs with ornament.

Thus ſome women void of taſte, are apt to load every part of their dreſs with ornament.

* So II. 129, 23; 519, 6.

— 51, 5.—though I cannot form a conception of a ſubject devoid of all qualities, a partial conception may however be formed of it, laying aſide or abſtracting from any particular quality.

—though one can form no conception of a ſubject void of all qualities, a partial conception may be formed of it, abſtracting from any particular quality.

Our verſion of ſcripture, admirable as it generally is, has led our author into ſome of its expreſſion no longer ſo authentic as the reſt.

One, very properly uſed for *ones-ſelf*, as, *One ought to love ones neighbor as ones-ſelf—It grieves one to ſee another in diſtreſs*—is now ſparingly, even in the familiar, employed for an indefinite other perſon, as, *We ſaw one caſting out devils*; which modern ſtile would render, *We ſaw a perſon* [or, *ſome one*] *caſting out devils*. Yet

Ded. vi, 8. It is rare to find one born with ſuch delicacy of feeling, as not to need inſtruction: it is equally rare to find one ſo low in feeling, as not to be capable of inſtruction.

It is rare to find a perſon [*or*, any one] born with ſuch delicacy of feeling as to need no inſtruction: it is equally rare to find one ſo low in feeling, as to be capable of no improvement.

II. 288, 24. This reaſoning may perplex, but will never afford conviction: every one of taſte will reject it as falſe, however unqualified to detect the fallacy.

This reaſoning may perplex, but will never convince: every perſon of taſte will reject it as falſe, however unqualified to detect the fallacy.

Prefer before, though ſomewhat pleonaſtic, is perhaps as much preferable in ſolemn ſtile, as *prefer to* in the ordinary.

— 488, 11.—if ſuch a one there be, who prefers Blackmore before Homer, ſelfiſhneſs before benevolence, or cowardice before magnanimity.

—if ſuch a one there be, who prefers Blackmore to Homer, ſelfiſhneſs to benevolence, or cowardice to magnanimity.

I. 248, 18. Regular motion is preferred * before what is irregular.

Regular motion is preferred to irregular.

F.

* So II. 489, 14; 497, 16.

But the term, which is perhaps the loweſt that profanes our tranſlation, and ſo is now univerſally forgotten, can never be revived in a work of refinement.

I. 364, 15. In a compoſition of this kind, no image profeſſedly ludicrous ought to have quarter, becauſe ſuch images deſtroy the contraſt; and accordingly the author ſhows always the grave face, and never once bewrays a ſmile.

In a compoſition of this kind, no image profeſſedly ludicrous ought to find quarter, becauſe ſuch images deſtroy the contraſt; the author therefore keeps always a grave face, and never once betrays a ſmile.

II. 465, 1. This bewrays ignorance of human nature, which evidently delights in proportion, as well as in regularity, order, and propriety.

This betrays ignorance of human nature, which evidently delights in proportion, as well as in regularity, order, and propriety.

It ſeems pity that *effectuate* ſhould grow old, while *actuate* remains in vigor.

I. 289, 4. It is always a known object that is to be aggrandized or leſſened. The former is effectuated by likening it to ſome grand object, or by contraſting it with one of an oppoſite character. To effectuate the latter, the method muſt be reverſed—

It is always a known object that is to be aggrandized or leſſened. The former is effected by likening it to ſome grand object, or by contraſting it with a petty one. To effect the latter, the method muſt be reverſed—

The pleonaſtic *herein*, *wherein*, and their fellows, appear now only in antiquated forms:

— 63, 22. — and herein chiefly conſiſts the extreme delight every one hath in the hiſtories of conquerors and heroes.

—and hence chiefly ariſes the extreme delight every one finds in the hiſtories of conquerors and heroes.

II. 437, 20. A ſingle garden muſt be diſtinguiſhed from a plurality; and yet it is not obvious wherein the unity of a garden conſiſts.

A ſingle garden muſt be diſtinguiſhed from a plurality; and yet it is not obvious in what the unity of a garden conſiſts.

Though *herein*, *whereby*, &c. can now no more enter proſe than verſe, *nigh*, like *devoid*, may yet enter either, but only in ſolemnity.

I. 325, *antep.* — the heart is advantageouſly ſituated nigh the middle.

— the heart is advantageouſly ſituated near the middle.

but *further* follows *fur* (ſtill colloquial with the low) into abſolute antiquation.

— 179, 16. I now further * remark—

I now farther remark—

Out of meaſure is ſurely out of date:

— 51, *antep.* The emotion cauſed by a rational being, is out of meaſure ſtronger than any cauſed by an animal without reaſon.

The emotion cauſed by a rational being, is beyond meaſure [*or*, beyond compariſon, *or*, incomparably] ſtronger than any cauſed by an animal without reaſon.

Notwithſtanding continues a prepoſition, and for that very reaſon grows obſolete as a conjunction.

— 236, 9. Our kindred, our clan, our country, and words of the like import, though they ſcarce raiſe any image, have notwithſtanding a wonderful power over our paſſions.

Kindred, clan, country, and words of the like import, though they hardly raiſe [*or*, ſcarce excite] any image, have nevertheleſs a wonderful power over the paſſions.

— 245, 13. — we, notwithſtanding, warmly eſpouſe his intereſt—

—we, nevertheleſs, warmly eſpouſe his intereſt—

perchance ſcarce remains even in burleſk:

†— 9, *note.* If any youth of a ſplendid fortune and Engliſh education ſtumble perchance upon this book and this paſſage, he will pronounce the latter to be empty declamation.

If any youth of ſplendid fortune and engliſh education ſhall chance to ſtumble upon this book and this paſſage, he will pronounce the latter empty declamation.

It ſeems but fair to give the paſſage, which, in the man of taſte, would rather diſavow than authoriſe a note, like moſt general reflexions, illiberal as unjuſt.

* See p. 2, l. 15. † See the following page.

I. 9, 16. The ſcience of rational criticiſm tends to improve the heart not leſs than the underſtanding. It tends, in the firſt place, to moderate the ſelfiſh affections: by ſweetening and harmonizing the temper, it is a ſtrong antidote to the turbulence of paſſion and violence of purſuit: it procures to a man ſo much mental enjoyment, that in order to be occupied, he is not tempted to deliver up his youth to hunting, gaming, drinking *; nor his middle age to ambition; nor his old age to avarice. Pride and envy, two diſguſtful paſſions, find in the conſtitution no enemy more formidable than a delicate and diſcerning taſte: the man upon whom nature and culture have beſtowed this bleſſing, feels great delight in the virtuous diſpoſitions and actions of others: he loves to cheriſh them, and to publiſh them to the world: faults and failings, it is true, are to him not leſs obvious; but theſe he avoids, or removes out of ſight, becauſe they give him pain.

The ſcience of rational criticiſm tends to improve the heart no leſs than the underſtanding. It tends, in the firſt place, to moderate the ſelfiſh affections. By ſweetening and harmonizing the temper, it proves a powerful antidote to the turbulence of paſſion and violence of purſuit. It procures a man ſo much mental enjoyment, that in order to be occupied, he is not tempted to deliver up his youth to hunting, gaming, drinking; his middle age to ambition; or his old age to avarice. Pride and envy, two diſguſtful paſſions, find in the conſtitution no enemy more formidable than a delicate taſte. The man upon whom nature and cultivation have beſtowed this bleſſing, feels great delight in the virtuous diſpoſitions and actions of others: he loves to cheriſh them, and to publiſh them to the world. Faults and failings, it is true, are to him no leſs obvious; but theſe he avoids, or removes, becauſe they give him pain.

all which is indeed but a beautiful paraphraſe of what Ovid ſung ſo ſweetly long ago:

——— ingenuas didiciſſe fideliter artes
Emollit mores, nec ſinit eſſe feros.

8. *Scoticiſm, and other mixture.*

A ſpecies of old engliſh, but engliſh no more, muſt be accounted ſcoticiſm; and this whether in term or phraſeology. For ſcoticiſm conſiſts chiefly in the different application or conſtruction

* See the preceding page.

ſtruction of engliſh words: here exemplified in the nouns *eye-ſight*, *work*, *point*, *courtſhip*, *burial*, *pillar*, *ſtair*, *mean*; in the adjective *whole*; in the verbs *ſerve* and *pull*, and in the adverb *readily*; but above all, in the plural pronominal *theſe*; and in the auxiliary *ſhall* and *will*, *ſhould* and *would*.

I. 288, 25. Our emotions have an influence even upon our eye-ſight.

Our emotions have an influence even upon our ſight.

— 432, 12. The author of our nature, attentive to our wants, hath provided a paſſage to the heart, which never can be obſtructed, while our eye-ſight * remains entire.

The author of our nature, attentive to our wants, has provided a paſſage to the heart, that never can be obſtructed, while our ſight remains.

II. 203, *pen.* This was an eaſy work. †

This was an eaſy taſk.

— 138, 15.—if not a point, at leaſt a comma.

—if not a period [*or*, full ſtop], at leaſt a comma.

— 424, 5. — much courtſhip is beſtowed upon the chorus.

—much court is paid to the chorus.

I. 337, 15. The ſame perſon ought to dreſs differently for a marriage-feaſt and for a burial.

The ſame perſon ought to dreſs differently for a marriage-feaſt and for a funeral.

II. 478, 3.—the moſt complete pillar—

— the moſt complete column—

— 455, 3. In things again intended for ornament, ſuch ‡ as pillars, obeliſks, triumphal arches, beauty ſolely ought to be regarded.

But in things intended for ornament, as columns, obeliſks, triumphal arches, beauty ought alone to be regarded.

— 473, 9. A ſtatue done to perfection is an inchanting work; and we naturally require that it ſhould be ſeen in every direction and at different

A perfect ſtatue is an enchanting piece of art; and we naturally require that it ſhould be ſeen in every direction and at different diſtances; for

* See p. 43, l. 24. and the Index to the Work. † See p. 29, l. 10, 14; p. 70, l. 5. ‡ See p. 37, l. 18, &c. p. 64, l. 24.

rent diſtances; for which reaſon, ſtatues employed as ornaments are proper to adorn the great ſtair that leads to the principal door of a palace, or to occupy the void between pillars. *

which reaſon ſtatues are properly † introduced to adorn the great ſtairs that lead [*or*, the great ſtaircaſe that leads] to the principal door of a palace, or to leſſen an intercolumnation.

II. 471, 7. A double row of windows muſt be diſagreeable by diſtributing the light unequally: the ſpace in particular between the rows is always gloomy. For that reaſon, a room of great height, which cannot be conveniently ſerved by a ſingle row, ought regularly to be lighted from the roof.

A double row of windows muſt be diſagreable, by diſtributing the light unequally: the ſpace between the rows is always gloomy. For this ‡ reaſon, a room of too great height to be ſupplied by a ſingle row, ought to be lighted from above.

I. 376, 27. The moſt valuable talents may be abuſed, and ſo may that of ridicule: let us bring it under proper culture, if we can, without endeavouring to pull it up by the root.

The moſt valuable talents may be abuſed, and ſo may that of ridicule; let us bring it under culture, if we can, without attempting to pluck it up by the root.

II. 343, 8. A poet of any genius will not readily dreſs a high ſubject in low words.

A poet of any genius is not likely to dreſs a high ſubject in low words.

— 374, 9. — one would readily imagine—

—one would naturally imagine—

— 174, 7. This effect of rhyme is remarkable in the French verſe, which, being ſimple, and in a good meaſure unqualified for inverſion, readily ‖ ſinks down to proſe where not artificially ſupported.

This effect of rime is remarkable in french verſe, which, being ſimple, and little qualified for inverſion, would be apt to ſink into proſe where not artificially ſupported.

As *a ſtair* is only a ſtep, ſo *a mean*, now hardly a medium, is far leſs *a means*.

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* II. 434, 24; 456, 15; 477, *antep.* † As in the third edition.
‡ As in the third edition. ‖ See p. 42, l. 22; p. 52, l. 12; p. 60, l. 33.

I. 438, 24. We muſt therefore admit, that a child can read anger in its nurſe's face; and it muſt be ſenſible of this intuitively, for it has no other mean * of knowledge.

We muſt therefore admit that a child can intuitively read anger in its nurſe's face; for it has no other means of knowlege.

Though the adjective *whole* collects a ſingular, as *the whole work, the whole proceeding, the whole matter, the whole man*; nay ſometimes in form a plural, as *the whole works, the whole proceedings*, we ſay not therefore, *the whole matters, the whole men*, for *all the matters, all the men*, but for *the entire matters, the entire men*; nor conſequently

I. 192, 6. — and in their place ſucceed the kindly affections, which, meeting with all encouragement, take poſſeſſion of the mind, and govern our whole actions.

—and in their place [*or*, and to them] ſucceed the kindly affections, which, meeting with due encouragement, take poſſeſſion of the mind, and govern all our actions.

II. 108, *note*, *l.* 2. The whole ſyllables interjected between two pauſes ought to be deemed one muſical foot.

All the ſyllables between pauſes, ought to be deemed one muſical foot.

— 400, 12. In this view, the whole ſpeeches, from firſt to laſt, repreſent ſo many links, all connected together in one regular chain.

In this view, all the ſpeeches, from firſt to laſt, repreſent ſo many links, connected in a regular chain.

But, though we often find our author unfortunately † divided between *this* and *that*, no engliſh word is ſo conſtantly miſapplied by the ſcotch, as *theſe* for *thoſe*. It were foreign here to hint that *theſe*, like *this*, exhibits its object near and definite; *thoſe*, like *that*, its object remote or indefinite.

— 510, 10. For example, having ſeen yeſterday a ſpreading oak growing on the brink of a river, I endeavour to recall theſe objects to my mind.

For example, having yeſterday ſeen a ſpreading oak on the brink of a river, I try to recall thoſe objects [to my mind].

I. 406, 15. Theſe natural appetites above mentioned differ

Thoſe natural appetites, above-mentioned, differ from

* See p. 77, l. 6. † See p. 47, l. 4; p. 69, l. 18; p. 86, l. 12; p. 89, l. 2.

ſer from habit in the following particular.

I. 179, 22. In ſhort, with reſpect to all virtuous actions, it will be found by induction, that they lead us to imitation by inſpiring emotions reſembling the paſſions that produced theſe * actions.

II. 502, *note*, *l.* 2. But theſe facts merit peculiar regard for another reaſon, that they open to us a ſure method for improving our taſte in the fine arts; which, with reſpect to thoſe who have leiſure for improvements, ought to be a powerful incitement to cultivate a taſte in theſe arts: an occupation that cannot fail to embelliſh their manners, and to ſweeten ſociety.

— 461, 10. What pleaſes the ear in harmony, is not the proportion of the ſtrings of the inſtrument, but of the ſounds that theſe ſtrings produce.

— 521, 26. Regularity is predicated of a figure conſidered as a whole compoſed of uniform parts: uniformity is predicated of theſe parts as related to each other,

— 18, 3. Hence a rule regarding the arrangement of the members of different periods with relation to each other, That to avoid a tedious uniformity of ſound and cadence,

habit in the following particular.

In ſhort, with reſpect to all virtuous actions, it will be found that they lead us to imitation by inſpiring emotions ſimilar to the paſſions that produced thoſe actions.

But theſe facts merit peculiar regard for another reaſon, that they open to us a ſure method of improving our taſte in the fine arts; which, with thoſe that have leiſure for improvement, ſhould be a powerful motive to cultivate a taſte in thoſe arts: an occupation that cannot fail to embelliſh their manners, and to ſweeten ſociety; *or*—that cannot fail of embelliſhing their manners, and of ſweetening ſociety.

What pleaſes the ear in harmony, is not the proportion of the ſtrings of the inſtrument; but of the ſounds that thoſe ſtrings produce.

Regularity is predicated of a figure conſidered as a whole conſiſting of uniform parts; uniformity is predicated of thoſe parts as related to each other,

Hence a rule regarding the arrangement of the members of different periods with relation to each other: That, to avoid a tedious uniformity of ſound and cadence, the arrange-

* See p. 42, l. 38.

dence, the arrangement, the cadence, and the length of theſe members, ought to be diverſified as much as poſſible.

II. 442, 17. Statues of wild beaſts vomiting water, a common ornament in gardens, prevails in thoſe of Verſailles. Is that ornament in a good taſte? A *jet d' eau*, being purely artificial, may, without diſguſt, be tortured into a thouſand ſhapes: but a repreſentation of what really exiſts in nature, admits not any unnatural circumſtance. Theſe ſtatues therefore of Verſailles muſt be condemned—

— 503, 14. By the principles that conſtitute the ſenſitive part of our nature, a wonderful uniformity is preſerved in the emotions and feelings of the different races of men; the ſame objects making upon every perſon the ſame impreſſion, the ſame in kind, if not in degree. There have been, as above obſerved, aberrations from theſe principles; but ſoon or late they prevail, and reſtore the wanderer to the right road.

— 503, 28. † As the taſte of every individual ought to be governed by the principles above mentioned, an appeal to theſe principles muſt neceſſarily be deciſive of every controverſy that can ariſe upon matters of taſte. In general, every

rangement, the cadence, and the length of thoſe members, be diverſified as much as poſſible.

Figures of wild beaſts vomiting water, a common ornament in gardens, prevail in thoſe of Verſailles. Is this * ornament in good taſte? A water-work, being purely artificial, may, without diſguſt, be tortured into a thouſand ſhapes: but a repreſentation of what exiſts in nature, admits no unnatural circumſtance. Thoſe ſtatues therefore of Verſailles muſt be condemned—

By the principles that conſtitute the ſenſitive part of our nature, a wonderful uniformity is preſerved in the emotions and feelings of the different races of men; the ſame object making upon every perſon the ſame impreſſion, in kind, if not in degree. There have been, as above obſerved, aberrations from thoſe principles; but ſoon or late they prevail, and reſtore the wanderer to his way.

As the taſte of every individual ought to be governed by the principles above-mentioned, an appeal to thoſe principles muſt neceſſarily be deciſive of every controverſy that can ariſe upon matters of taſte. In general, every doubt with rela-

* As in the third edition. † See p. 77, l. 5.

every doubt with relation to the common ſenſe of man, or ſtandard of taſte, may be cleared by the ſame appeal; and to unfold theſe principles is the declared purpoſe of the preſent undertaking.

relation to the common-ſenſe of mankind, or ſtandard of taſte, may be cleared by the ſame appeal; and to unfold thoſe principles is the declared purpoſe of the preſent undertaking.

Of conſtantly-occurring terms, not only is *theſe* almoſt always uſed for *thoſe*, but *ſhall* and *will*, *ſhould* and *would* are, both in Scotland and in Ireland, apt to be interchanged.

I. 33, *antep.* Deſtitute of that branch of knowledge, in vain will either pretend to foretell what effect his work will have upon the heart.

Deſtitute of that branch of knowlege, in vain will either pretend to foretel what effect his work ſhall have upon the heart.
or, Deſtitute of that branch of knowlege, in vain ſhall either pretend to foretel what effect his work will have upon the heart.

— 88, 4. In judging beforehand of man, ſo remarkably addicted to truth and reality, one ſhould little dream that fiction can have any effect upon him.

Contemplating man ſo addicted to truth, one would little dream that fiction could have any effect upon him.

II. 430, 1. The books we have upon architecture and upon embelliſhing ground, abound in practical inſtruction, neceſſary for a mechanic: but in vain would we rummage them for rational principles to improve our taſte.

The books we have upon architecture and the improvement of ground, teem with inſtruction to the mechanic and the huſbandman: but in vain ſhould we ſearch them for principles of rational taſte.

— 363, *antep.* May not contraſt heighten the pleaſure, by oppoſing our preſent ſecurity to the danger we would be in by encountering the object repreſented?

May not contraſt heighten the pleaſure, by oppoſing our preſent ſecurity to the danger we ſhould incur by encountering the object repreſented?

Scottiſh idioms may alſo be deemed *to do a thing to purpoſe—to aſk a thing at a perſon—to lay ones account with a thing* or *with its happening*.

The engliſh *do a thing to ſome—any—no—this—that—the—for the—on—purpoſe*; never *to purpoſe*.

II. 533, 22. We cannot abſtract to purpoſe, without making uſe of abſtract terms.	We cannot abſtract in propriety, without uſing abſtract terms.

We *aſk* or *demand* a thing *of* or *from* one another; we *aſk* one another *for* a thing, or *concerning* it; but we neither *aſk* nor *demand* it *at* any one: for this is a french, not an engliſh idiom.

I. 404, *note*, *l.* 4. — demanded at the Baſhas with a fierce look, whether—	—demanded of the baſha's with a fierce look, whether— *or*, aſked the baſha's fiercely, &c.

We *find* our *account in* a thing, *give* an *account* or *give account of* it, or *that* it ſo happened; we *make* our *account* or *make account of* it, or *that* it will ſo happen; but never *lay* our *account with* it, or *with* its ſo happening.

II. 449, *note*. A correſpondent, whoſe name I conceal that I may not be thought vain, writes to me as follows. "In life we generally lay our "account with proſperity, "and ſeldom, very ſeldom, "prepare for adverſity."	A correſpondent, whoſe name would do me honor, writes to me thus: "In life we generally make account of proſperity, and ſeldom, very ſeldom, prepare for adverſity."

This ſcoticiſm however is the correſpondent's.

But not engliſh is now, if ever it was, any application of *curt*, *curtneſs* or *curtly*; *overly*, *playſome*, *harmful*; or *bombaſt* as an adjective:

— 264, 22.—I ſhall be extremely curt— *	— I ſhall be extremely brief—
— 162, 3.—the ſenſe muſt be curtailed and broken into parts, to make it ſquare with the curtneſs of the melody.	—the ſenſe muſt be curtailed or broken, to ſquare with the confinement of the melody.
I. 379, 20. It may be defined more curtly †—	It may be defined more conciſely—
— 138, 24.—even in the moſt overly view—	—even in the moſt curſory view—

* So I. 95, 15; II. 532, 6. † See p. 13, l. 6.

I. 269, 21.—what is playſome—	—what is playful—
— 376, 8. But ſuppoſing the fact, I foreſee not any harmful conſequence.	But ſuppoſing the fact, there appears no hurtful conſequence.
— 241, 18. The ſame author—abounds in the bombaſt.	The ſame author—abounds in the bombaſtic; *or*, — in bombaſt.

Nor does engliſh diction need, or conſequently admit, *cruciating*, *inchoated*, *propelled*, *perturbed*:

— 113, 13. — cruciating and tormenting.	—excruciating [*or*, tormenting].
— 147, 4. —an inchoated gratification of the prevailing paſſion.	—a commenced indulgence of the prevailing paſſion.
— 308, 26. The rate of ſucceſſion may be retarded by inſiſting upon one object, and propelled by diſmiſſing another before its time.	The rate of ſucceſſion may be retarded by inſiſting upon one object, and advanced by prematurely diſmiſſing another.
II. 171, 12.—it calms the mind when perturbed *—	—it calms the mind when diſturbed—

Nay the terms *foriſfamiliated*, *ſimultaneous*, *juxtapoſition*, *loco-motion*, may be conceived by ſcholars, but cannot by the mere engliſh reader, to ſignify *ſeparately ſettled*, *concomitant*, *contiguity*, *local motion*. Such terms however are far from frequent in a work of ſuch abſtraction.

While ſcoticiſms in phraſe or term are neceſſarily exploded, certain appellatives are by length of time compounded into proper names. Therefore (I. 176, 7.) *the Lomond-lake* is no more in England than in Scotland underſtood to mean *Lough-lomond*. What would be ſaid of an iriſh writer who ſhould tranſlate, *Lough-neagh*, or *Lough-erne* into *the Neagh-lake*, or *the Erne-lake?* Much the ſame as of a ſcottiſh, who ſhould moderniſe *Northberwick-law*, or any other ſuch ancient *law*, by ſubſtituting, *eminence*, *promontory*, or the like.

If what was once engliſh, or what only appears engliſh, can no more find place in engliſh ſtile, much leſs can that which never was engliſh, nor ever could have its ſemblance, be ſuffered to interlard, interlace, or interrupt it:

* So I. 454, 26; 480, 18.

whether greek, as

I. 416, 9.—a *catholicon*—	—a ſpecific—
II. 457, 2.—a *parallelopipedon.*	—a parallelopiped.

or latin, as

Ded. vii. 9. —the *amor patriae*—	—the love of our country—the patriot-flame—
I. 294, 14.—the *lex talionis.*	—the law of retaliation.
— 85, 21; 457, 16.—the *dramatis perſonae.*	—the characters of the drama—the perſons of the play.
II. 397, 28. — yet when that event happens, ſuppoſing it conformable to the character, we recogniſe the veriſimilitude as to nature, whatever want of veriſimilitude or of probability there was *a priori* that ſuch would be the event.	—yet when that event happens, ſuppoſing it conformable to the character, we recogniſe the probability in nature, whatever want of likelihood there was [by prior induction] that ſuch would be the event.
— 513, 16.— floating *in vacuo.*	—floating at large.
— 509, *antep.* 514, 31; 515, 8.—the *retina tunica.*	—the retina.
I. 60, 14.—a *non-ens*—	—a non-entity—
II. 528, *pen. and laſt.* — a *genus*—one *genus*—	—a kind—one kind—
— 491, 9; 532, 2.—*genera* and *ſpecies.*	—kinds and ſpecies.
I. 327, 5.—the membranes and *viſcera*—	—the membranes and bowels—
— 172, 9. In ſuch a caſe, we are altogether at a loſs about the time, having no *data* for making a computation.	In ſuch a caſe, we are altogether at a loſs about the time, having no means given of computation.
II. 522, 22. — the moſt agreeable proportion reſembles a *maximum* in mathematics; a greater or leſs inequality or difference is leſs agreeable.	—the moſt agreable proportion reſembles a greateſt in mathematics; a greater or leſs inequality or difference is leſs agreable.

I. 147, 9.	— in the *interim*—	—in the meantime—

It may be urged that theſe are all terms of art: muſt they therefore be involved in double obſcurity? and if whole foreign words be abundantly dark, what ſhall enlighten or defend their mutilations? That they are cuſtomary; and that cuſtomary darkneſs becomes ſufficient light?

II. 38, 20.	*Ibid.* N° 73.	In the ſame place: Number 73.
I. 179, 17.	*viz.*	to wit: namely:
II. 182, 9.	*N. B.*	Note.

Suppoſing latin equally clear, can it make part of engliſh diction? or is there any conſiſtence in the following mixture?

— 107, 14, 21.	—a Dactyle or a Spondee—Dactyles or Spondees—	—a dactyl or a ſpondee—dactyls or ſpondees—
— 108, 26.	— one compoſed of five *Iambi*; and one of a *Trochæus* followed by four *Iambi*.	— one compoſed of five iambs, and one of a trochee followed by four iambs.

Livy is no more known in engliſh by the name of *Titus Livius*, than Horace by that of *Horatius Flaccus*. Yet we find

II. 35, 20.	Titus Livius, mentioning—	Livy, mentioning—
— 36, 10.	Titus Livius ſays—	Livy ſays—
— 38, laſt.	*Livy, l.* 38. § 17.	*Livy, b.* 38. § 17. or *Liv. l.* 38. § 17.
I. 495, 8.	*Horace, Ars poet. l.* 89.	Horace, Art of poetry, b. 89. or, *Hor. de art. poet. l.* 89.
— — laſt.	*Horace, Ars poet.* 95.	*Hor. Art. poet.* 95.
— 234, *laſt.*	Lib. 3. beginning at line 567.	Book 3. beginning at line 567.

Nor is french or italian more engliſh, than latin or greek.

I. 250, 20, 26, 28. A *jet d' eau*—	A water-work—
II. 341, *antep.* Cleopatra ſpeaking to the aſpic—	Cleopatra ſpeaking to the aſp—
— 471, 1.—the following ſuit [*for* ſuite] of rooms—	—the following range [or train] of rooms—
— 163, 2. Hence the aptitude of blank verſe for inverſion.	Hence the aptneſs of blank verſe for inverſion.
— 454, 13.—without any thing glaring or bizarre—	—without aught glaring or fantaſtic—
— 473, 5.—whether baſſo or alto relievo—	—whether [in] high or low relief—

Yet theſe alſo may plead precedente.

9. *Impreciſion.*

What is defective in preciſion, muſt be ſo in propriety.

II. 183, 1. [*Chap.* 19.] Compariſons, as obſerved above *—	Compariſons, as formerly * obſerved—
* Chap. 8.	* Chap. 8.
— — 12. — in the chapter aov e cited.	— in the chapter above referred to.
— 229, 12. — in the chapter above cited. [Chap. 2.]	— in the chapter above alluded to.
— 436, 20. [*Chap.* 24.] It is mentioned above †—	It was long † ſince mentioned—
† Chap. 8.	† Chap. 8.
— 472, 12.—as has been explained above ‡.	— as was long ‡ ago explained.
‡ Vol. i. p. 225. [Chap. 4.]	‡ Vol. i. p. 225.
— 477, 13.—from a principle unfolded above ‖, *viz.*	— from a principle long ‖ ſince unfolded: to wit.—
‖ Chap. 8.	‖ Chap. 8.

Above cannot (as above) refer to the diſtance of twenty or thirty chapters, far leſs of above a volume; and the chapter twice ſaid to be cited, was neither time cited, but referred to.

Inaccurate as unpreciſe ſeem alſo,

Ded. vi, 12. And yet to refine our * taſte with reſpect to beauties of art or of nature, is ſcarce endeavoured in any ſeminary of learning.

Yet, to refine [the] taſte with reſpect to beauties of art or of nature, is ſcarce endeavored in any ſeminary of learning.

I. 32, 3. There is not perhaps another inſtance of a building ſo great, erected upon a foundation ſo ſlight in appearance, as what is erected upon the relations of objects and their arrangement. Relations make no capital figure in the mind, the bulk † of them being tranſitory; and ſome extremely trivial.

There is perhaps no inſtance of a building ſo great, upon a foundation ſo ſeemingly ſlight, as that which ariſes upon the relations of objects and their arrangement. Relations make no diſtinguiſhed figure in the mind, moſt of them being tranſitory, and ſome extremely trivial.

II. 18, 19. Conſidering ſpeech as contributing to ſo many good purpoſes, words that convey clear and diſtinct ideas, muſt be one of its capital beauties.

Speech conſidered as contributing to ſo many good purpoſes, the preciſion of its terms muſt be its primary beauty.

— 497, 16. Judging by numbers, the Gothic taſte of architecture, muſt be preferred before that of Greece, and the Chineſe taſte probably before either.

If we judge by numbers, the gothic taſte of architecture will be preferred to that of Greece; and the chineſe probably to either.

I. 103, 16. Having aſſigned the means by which fiction can command our paſſions; what only remains for accompliſhing our preſent taſk, is to aſſign the final cauſe.

The means aſſigned by which fiction may command the paſſions, it remains to inveſtigate the final cauſe.

— 435, *antep.* Having thus far carried on a compariſon between gardening and architecture; rules peculiar to each come

Having thus far carried on the compariſon between gardening and architecture, I proceed to ‡ rules peculiar to each,

* See p. 62, l. 22. † See p. 15, l. 27; 50, l. 18; 68, *pen.*

‡ As in the third edition.

come next in order, beginning with gardening *.

each, and begin with gardening.

or, The compariſon carried thus far between gardening and architecture, rules peculiar to each come next in order, and firſt thoſe of gardening.

I. 81, 4. But as the paſſions of fear and anger in their inſtinctive ſtate, are leſs familiar to us, it may be acceptable to the reader to have them accurately delineated. He may alſo poſſibly reliſh the opportunities of this ſpecimen, to have the nature of inſtinctive paſſions more fully explained than there was formerly occaſion to do.

But, as the paſſions of fear and anger, in their inſtinctive ſtate, are leſs familiar to us, it may be acceptable to the reader to have them accurately delineated. In this ſpecimen he may alſo be ſatisfied to find the nature of inſtinctive paſſions more fully explained than hitherto there has been opportunity.

— 237, 14. —and muſt elevate the mind to the greateſt height that can be done by a ſingle expreſſion.

— and muſt elevate the mind to the greateſt height to which it can be raiſed by a ſingle expreſſion.

— 104, 1. It therefore ſhows great wiſdom to form us in ſuch a manner, as to be ſuſceptible of the ſame improvement from fable that we receive from genuine hiſtory.

How conſpicuous then the wiſdom that has formed us thus ſuſceptible of like improvement from fable, as from genuine hiſtory!

II. 232, 19. After a long voyage it was cuſtomary among the ancients to ſalute the natal ſoil.

After a long voyage it was cuſtomary among the ancients to ſalute the native ſoil.

——— 24. — and it was natural to give the natal ſoil a temporary life, in order to ſympathiſe with the traveller †.

— and it was but juſt to give the natal ſoil a temporary life, that it might ſympathiſe with the traveller.

— 285, 8. It is difficult, during any courſe of time, to ſupport a lively image of one thing being another.

It is difficult to ſupport for any time, a lively image of one thing's being another.

* See p. 47, l. 25; 56, *pen.*

† See p. 26, l. 27; p. 91, l. 31.

I. 399, 6. —a habit in any of theſe cannot be contradicted without uneaſineſs.

— a habit in any of theſe cannot be counteracted without uneaſineſs to the perſon who has contracted it.

— 280, 8. The character of a fop, and of a rough warrior, are no where more ſucceſsfully contraſted than by Shakeſpear.

The character of a fop, and of a rough warrior, are by none more ſuccesfully contraſted than by Shakeſpear—*or*, are no where more ſucceſsfully contraſted than in Shakeſpear's Hotſpur.

Preciſion and analogy are equally violated by heterogeneous combination. This has already appeared in the mixture of various ſtiles no leſs than of various languages; and appears throughout both volumes, not only in the interchange of the ſolemn and familiar third ſingular of the preſent indicative, but in that of the complete and curtailed terminations of the participle paſt: which latter practice we have heard the critic expreſly recommend alike for harſhneſs and ſmoothneſs *. Swift attempted indeed, with as little reaſon as ſucceſs, to introduce univerſally the ſolemn third ſingular; but ſucceſsfully as rationally exploded the mutilation of the participle paſt in the orthography of proſe. The various third perſon, where uniformity is in general ſo much preferred to variety, and the eaſy to the preciſe, muſt offend in numberleſs beſide the following inſtances.

I. 26, 5. Elevation touches the mind not leſs than grandeur doth.

Elevation touches the mind no leſs than [does] grandeur.

— 118, 21. When a paſſion hath for its foundation an original propenſity, it generally comes ſoon to perfection.

When a paſſion has for its foundation an original propenſity, it generally comes ſoon to perfection.

— 60, *pen.* Hence it is, that the gradual diminution of acute pain, occaſions a mixt emotion, partly pleaſant, partly painful: the partial diminution produceth joy in proportion; but the remaining pain balanceth the joy. This mixt emotion,

Hence it is, that the gradual diminution of acute pain, occaſions an emotion, partly pleaſant, partly painful: the partial diminution produces joy in proportion; but the remaining pain balances the joy. This mixt emotion, however,

* See p. 9, l. 10.

emotion, however, hath no long endurance; for the joy that ariſeth upon the diminution of the pain, ſoon vaniſheth, and leaveth in the undiſturbed poſſeſſion that degree of pain which remains.

however, laſts not long; for the joy ariſing from the diminution of the pain, ſoon vaniſhes, and leaves in the undiſturbed poſſeſſion, that degree of pain which remains.

I. 63, 17. Let us figure ſome grand and heroic action, highly agreeable to the ſpectator: beſide veneration for the author, the ſpectator feels in himſelf an unuſual dignity of character, which diſpoſeth him to great and noble actions.

Let us figure ſome grand and heroic action, highly agreable to the ſpectator: beſide veneration for the author, the ſpectator feels in himſelf an unuſual dignity of character, diſpoſing him to great and noble actions.

— 100, 19. Nor is the influence of language, by means of ideal preſence, confined to the heart: it reacheth alſo the underſtanding, and contributes to belief *.

Nor is the influence of language, by means of ideal preſence, confined to the heart: it reaches alſo the underſtanding, and contributes to belief.

— 119, 3. This deſire, being freely indulged, works gradually a change internally †, and at laſt produceth—

This deſire, freely indulged, works gradually an internal change, and at laſt produces—

10. *Anomaly.*

Though it muſt not be dreamt that ſo profound a genius and ſo enlightened a judge

Could, without rime or reaſon, rule or check,
Break Priſcian's head, or Pegaſuſes neck;

already have we heard the cries of Pegaſus, nor can we be inſenſible to the wrongs of Priſcian, whom, after ſuffering ſo much as we have ſeen, we ſhall ſee almoſt ſlain at laſt by a hand which announced his peculiar protection. Directly indeed do we now find him attacked in his moſt tender parts not only of proſody and orthoepy, but of orthography, etymology and ſyntax.

By orthography is not here meant the far rarer orthotypography, violated (as uſual) in many of the foreign (eſpecially french) quotations, and even in ſome of the domeſtic:

* See p. 4, l. 5; 60, 28; 2, 19; &c. † See p. 58.

I. 241, *pen.* Crying to heav'n, then to them; at laſt	Crying to heaven, then to them; at laſt
— 282, 3. What I'm deſtin'd to. I'm not the firſt	What I am deſtin'd to. I'm not the firſt
II. 246, 13. That wounds th' unreſiſting poſtern with theſe ſtrokes.	That wounds the unreſiſting poſtern with theſe ſtrokes.
— 158, 14. Not Cynthia when her mantua's pin'd awry,	Not Cynthia, when her mantua's pinn'd awry,
— — 7. And ope'd thoſe eyes that muſt eclipſe the day.	And op'd thoſe eyes that muſt eclipſe the day.

But the preſs (which diſclaims errors perſiſting from edition to edition) is not accountable for the following additions, mutilations, or exchanges; whether ſtill diſfiguring other authors, as:

II. 122, 3. æther	✓ether
I. 192, 14. œconomy	✓economy
II. 177, 14; 178, 16. receipt	receit
I. 409, 12. poignant	poinant *or* pungent
— 15, 8. connection	✓connexion
II. 215, 17, 26. burleſque✓	burleſk
— 76, 9. deſcendents	✓deſcendants
— 150, 18. imbarraſſed	✓embarraſſed

or no longer elſewhere found, as:

I. 397, 11. deſireable	✓deſirable
— 445, 6. reſolveable	reſolvable
— 334, 10; II. 473, 15. niche	nich
II. 106 & 107. *everywhere*, dactyle ✓	dactyl
— 216, 20; 322, 1. Cyclopes	cyclops
— 485, 7. *Termes*	terms
— 430, 20, 25. Alcinoous	Alcinous
— 483, 6. Antonin	Antonine
— 487, 19. carcaſs ✓	carcaſe
I. 47, 6; 138, 9; II. 82, 19. premiſſes	premiſes

I. 102, 16. farewell	farewel
II. 350, 9. centinel	ſentinel

not to mention the vulgar

pictureſque, axe;	pictureſk, ax;
ſtillneſs, excell;	ſtilneſs, excel;
ideas, ſimiles;	idea's, ſimile's;
chuſe, crowd;	chooſe, croud;
reflection; ceiling;	reflexion; cieling;

or the like: any more than the

hottentotes, Cæſar, Ariſtæus, Æmilia, Ætna, Æneid; inquire, inchant, inforce, intitle, inliven, indebted; independent; and the reſt.	hottentots, Ceſar, Ariſteus, Emilia, Etna, Eneid; enquire, enchant, enforce, entitle, enliven, endetted; independant.

But Priſcian urges more grievous attacks than thoſe upon Orthography. Etymology complains of the antiquated as pleonaſtic *leſſer*.

II. 451, 1. — here an impetuous cataract, there many leſſer falls—	—here a tremendous cataract, there many gentle falls—

for every cataract is impetuous, and one thing cannot be leſs than another that is not little.

She conſiders alſo the familiar *catched* colloquial rather than didactic.

I. 83, *note.* — a mouſe he had catched—	—a mouſe he had caught—
II. 177, 27. Proteus is catched ſleeping—	Proteus is caught aſleep; *or*, Proteus is taken napping—

Already has ſhe remonſtrated againſt the heterogeneous mixture of various kinds needleſs to be repeated. More eſſentially however is poor Priſcian hurt in the perſon of his favorite Syntax, whom we have long commiſerated under the load of redundance, and who here enters a general proteſt againſt a double negative, never pardoned ſince the time of Shakeſpear. *Nor* is *and not*, but cannot repreſent *and no*, much leſs *and never*. As its chief office is to repeat or ſupply *neither*, it does not even repreſent *and not* but in different, yet ſimilar, members.

I. 35, 19. No emotion nor paſſion ever ſtarts up in the mind without a known cauſe.	No emotion or paſſion ariſes [in the mind] without a known cauſe.
— 41, 22. No feeling nor agitation of the mind void of deſire, is termed a paſſion.	No feeling or agitation, void of deſire, is termed a paſſion.
— 492, 9. If we have no friend nor acquaintance to take part in our ſufferings, we ſometimes utter our complaints aloud, even where there are none to liſten.	If we have no friend or acquaintance to take part in our ſufferings, we ſometimes utter our complaints aloud, even where are none to liſten.
— 35, *pen.* I cannot pity any one who is under no diſtreſs of body nor of mind.	I cannot pity any one who is in no diſtreſs of body or of mind.
II. 410, 19. An hiſtorical fable, which affords entertainment by reading ſolely, is under no limitation of time nor of place, more than a genuine hiſtory.	A fable, of which the ſole entertainment lies in the peruſal, is under no limitation [either] of time or of place, more than a genuine hiſtory.
I. 191, 7. No other * branch of the human conſtitution ſhows more viſibly our deſtination for ſociety, nor tends more to our improvement, than appetite for fame or eſteem.	No branch of the human conſtitution ſhows more plainly our deſtination for ſociety, or tends more to our improvement, than appetite for fame or eſteem.
— 494, 5. As no paſſion hath any long uninterrupted exiſtence, nor beats always with an equal pulſe, the language ſuggeſted by paſſion is not only unequal but frequently interrupted.	As no paſſion has any long uninterrupted exiſtence, or beats always with an equal pulſe, the language of paſſion is not only unequal, but frequently interrupted.

So I. 251, 17; 314, *antep.* 434, 3; 469, 15; 486, 7: what pity that all theſe, and probably others of like kind, had not been corrected, at leaſt in the fourth edition, as was—*no hurry nor confuſion*—(I. 298, 15.) of the third, into—*no hurry or confuſion* (I. 310, 17.)!

—*not*—*nor* offenſively repeats a negation in one compound member, which can admit only an alternation.

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* See p. 96, l. 7.

I. 83, 19. — and when a man is thus beforehand diſpoſed to anger, he is not nice nor ſcrupulous about an object.

—and when a man is thus diſpoſed to anger, he is not nice [*or*, ſcrupulous] about an object.

— 258, 3. At this rate, it ſhould be thought, that wonder is not in itſelf pleaſant nor painful.

At this rate, it ſhould be thought, that wonder is not in itſelf pleaſant or painful; *or*, is in itſelf neither pleaſant nor painful.

— 276, 25.—being a quotation not from a poet nor orator, but from a grave author writing an inſtitute of law.

—being a quotation from no poet or orator, but from a grave author writing an inſtitute of law.

— 431, 20. The natural ſigns of emotions, voluntary and involuntary, being nearly the ſame in all men, form an univerſal language; which no diſtance of place, no difference of tribe, no diverſity of tongue, can darken or render doubtful: even education, though of mighty influence, hath not power to vary nor ſophiſticate, far leſs to deſtroy, their ſignification.

The natural ſigns of emotions, voluntary and involuntary, being nearly the ſame in all men, form a univerſal language; which no diſtance of place, no difference of tribe, no diverſity of tongue, can darken or render doubtful. Education itſelf, though of mighty influence, has not [*or*, no] power to vary or ſophiſticate, far leſs to deſtroy, their ſignification.

II. 512, *note*, *l.* 10. He * holds, that we cannot perceive, remember, nor imagine, any thing, but by having an idea or image of it in the mind.

He holds, that we cannot perceive, remember, or imagine, any thing, but by [having] an idea or image of it in the mind.

So I. 119, *antep.* 228, 12; 309, 17; 319, 1; 335, 22; II. 34, 18; and elſewhere.

Never is *not ever*, and ſo cannot ſubſtitute *nor*, which is *or not*, or *and not*.

I. 125, 5. Different objects of ſight, meaning objects that can exiſt each of them independent of the others, never

Different objects of ſight, each independant of the others, never mix or incorporate in the act of viſion.

* Locke. Nor ſeems it very eaſy to hold any other doctrine.

ver mix nor incorporate in the act of viſion.

I. 332, 12. We never perceive congruity nor incongruity but among things that are connected together by ſome relation.

We never perceive congruity or incongruity but among things [that are] connected by [ſome] relation.

II. 333, 15. Barce, the nurſe of Sicheus, whom we never hear of before nor after—

Sicheuſes nurſe, Barce, of whom we never hear before or after—

So I. 126, 3; 378, 4; 403, 7; 424, 5; and perhaps elſewhere.

Not only is pleonaſm the general complaint: grammar's moſt eſſential concords are ſometimes violated; whether of union, or of reference.

The indefinite *one*, for a perſon, cannot be repeated by *he*:

II. 378, *note*. If one can be amuſed with a grave diſcourſe which promiſeth * much and performs nothing, he may ſee this ſubject treated by—

If any one can be amuſed with a grave diſcourſe which promiſes much and performs nothing, he may ſee this ſubject treated by—*or*, Whoever can—may ſee—

A ſingular can no more repreſent a plural, than a plural a ſingular.

II. 365, 7. Objects of horror muſt be excepted from the foregoing theory; for no deſcription, however lively, is ſufficient to overbalance the diſguſt raiſed even by the idea of ſuch an object.

From this theory muſt be excepted objects of horror: for no deſcription, however lively, can compenſate the diſguſt raiſed by their very idea.

In the following paſſage *their* has no plural object of reference:

II. 174, 11. — rhyme is therefore indiſpenſable in the French tragedy, and may be proper even in their comedy.

—rime is therefore indiſpenſable in french tragedy, and may be proper even in french comedy.

Nouns that ſpeak one perſon, muſt agree in gender: *nature* is, in all language, a female perſonage:

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* See p. 98.

I. 439, 8. Wiſely therefore is it ordered, and agreeably to the ſyſtem of Providence, that we ſhould have nature for our inſtructor.

Wiſely therefore is it ordered, and agreably to the ſyſtem of Providence, that we ſhould have nature for our inſtructreſs.

Some prepoſitions have their regimen of peculiar number: thus *between* or *betwixt* governs the dual, or ſpeaks the mediety of two objects, *among* or *amongſt* affects only a plural, and ſpeaks always the mediety of more than two, never the mediety of one however collective; though *amid* or *amidſt* may govern either a collective or a plural: as *between extremes*, *among* (or *amongſt*) *various errors*, not *among* (or *amongſt*) *a variety of errors*; yet *amid* (or *amidſt*) *various errors*, or *amidſt* a variety *of errors*. So *among men*, *among numbers*; not *among mankind*, *among a number*.

II. 79, 9.—the mind is bewildered among a profuſion of words.

—the mind is bewildered in [*or*, amidſt] a profuſion of words.

— 462, 14.—and among an endleſs variety of proportions—

—and in [*or*, amidſt] an endleſs variety of proportions—

Some epithets admit no augmentation, and ſo no compariſon: of theſe *univerſal* ſeems one:

II. 498, 17.—the moſt univerſal and the moſt laſting among polite nations.

— the moſt general and [the] moſt laſting among polite nations.

The concord of reference denies the application of a ſuperlative in the compariſon of two things: as

I. 248, *pen.* What then ſhall we ſay of downward motion regularly accelerated by the force of gravity, compared with upward motion regularly retarded by the ſame force? Which of theſe is the moſt agreeable?

What then ſhall we ſay of downward motion regularly accelerated by the force of gravity, compared with upward motion regularly retarded by the ſame force? Which of theſe is [the] more agreeable?

II. 374, 27.—what we feel is the moſt remarkable in the latter; what we perform is the moſt remarkable in the former.

—what we feel is more remarkable in the latter; what we perform is more remarkable in the former.

II. 152, 17.—being divided into two unequal portions, of which the ſhorteſt is laſt in order—	—being divided into two unequal portions, of which the ſhorter is the latter—
— 441, *note*, *l.* 3. Suppoſe the lines to be of holly and laurel, and the holly, which is of the deepeſt colour, next the eye—	Suppoſe the lines of holly and laurel, and the holly, which is of the deeper color, nearer the eye—

But the moſt frequent and moſt fatal diſcord is that of noun and verb, or of ſubject and predication. A collective noun muſt ſparingly claim a plural verb in poetry, more ſparingly in proſe. Upon this feeble plea however reſt

I. 124, 1.—a plurality of them are ſometimes felt at the ſame inſtant.	—a plurality of them is ſometimes felt at the ſame inſtant.

which can no more paſs than *a variety* of them *are*—yet if it ſhould paſs, as muſt I. 434, 18. *the bulk* of our actions *are*—for *the bulk* of our actions, would otherwiſe mean *the ſize* of them; the indulgence of this coarſe collective can never authoriſe

II. 433, 18.—there are indeed plenty of means—	—there is indeed plenty [*or*, abundance] of means—
I. 34, 27. The public indeed have been entertained—	The public indeed has been entertained—
— 88, 3.—as all the world know—	—as all the world knows—
— 161, 19. Good news are greedily ſwallowed—	Good news is greedily ſwallowed—
— — *pen.*—bad news gain alſo credit—	—bad news gains alſo credit—
— 191, 22.—what means are there to attract love and eſteem, ſo effectual as a virtuous courſe of life?	—what means is there of attracting love and eſteem, ſo effectual as a virtuous life?

news and *means* being both become ſingular, nay uncombinable with a plural.

Nor can any thing be urged for

I. 6, 15.—neither of them are arbitrary nor local.	—neither of them is arbitrary or * local.
— 179, *laſt.* Grief as well as joy are infectious.	Grief as well as joy is infectious.

the former having no collective, and the latter no plurality.

The following diſcords, however various or oppoſite, muſt, by their very obviouſneſs, have eſcaped the author's obſervation.

II. 137, 8. It will be obvious at the firſt glance, that the foregoing reaſoning † upon objects naturally connected, are not applicable to words which of themſelves are mere ciphers.	The above reaſoning upon objects naturally connected is obviouſly inapplicable to words which are of themſelves mere ciphers.
I. 409, 8. And thus frequency and uniformity in gratifying the ſame paſſion upon different objects, produceth at the long-run a generic habit.	Thus frequency and uniformity, in gratifying the ſame paſſion upon different objects, produce at length a generic habit.

Though for the former it will hardly be pretended that *reaſoning* is a collective of particulars equivalent to a plural; yet for the latter it may be alledged (as what indeed may not find ſome allegation?) that the verb has ventured, not without precedent, to agree expreſly with one ſubject and tacitly with the other; nor can it be denied that ſomewhat ſimilar may as warrantably be urged for what we have alſo ‡ already ſeen:

II. 442, 18. Statues of wild beaſts vomiting water, a common ornament in gardens, prevails in thoſe of Verſailles.	Statues of wild beaſts vomiting water, a common ornament in gardens, prevail in thoſe of Verſailles.

Nay the thought, expreſſion and ſyntax of

II. 123, 5. The article *the* is one of the few monoſyllables that is invariably ſhort: ſee how harſh it makes a line where it muſt be pronounced long:

This

* As in the third edition. † See p. 55.
‡ P. 50, l. 35; p. 89, l. 5.

This nymph, to the deſtruction of mankind;

Again,

Th' advent'rous baron the bright locks admir'd.

though they now affect us probably as at * firſt, may admit ſuch defence as the following. The article *the*, is one of the few monoſyllables that are naturally ſhort: ſhould it not then be invariably ſo? and we ſurely ſee with all the eyes of our hearing how harſh theſe lines muſt prove, if it there be pronounced long. Nor may authorities perhaps not be produced from antiquity, nay from Priſcian's own favorite tongue, for a ſelected particular's being preferred, as an antecedent, to the particulars whence the ſelection is made. Such reaſoning might be offered, but not by our author.

As heterogeneous amalgamations have already been demonſtrated inconſiſtent with grammatic analogy, whether the chorus be a ſingular or a plural, it cannot be both in one period.

II. 412, 6. In the ſecond ſcene †, where the action properly begins, the chorus is introduced, which, as originally, continues upon the ſtage during the whole performance: the chorus frequently mix in the dialogue; and when the dialogue happens to be ſuſpended, the chorus, during the interval, are employed in ſinging.

In the ſecond ſcene, where the action properly begins, the chorus is introduced; which, as originally, continues upon the ſtage during the whole performance: the chorus frequently mingles in the dialogue, and, when the dialogue happens to be ſuſpended, the chorus, during the interval, is employed in ſinging.

The following paſſages, in-fine, have certain ellipſes which all the powers of Priſcian ſeem unable to ſupply.

II. 149, 24. That theſe have, each of them, a peculiar melody diſtinguiſhable by a good ear, I ventured to ſuggeſt, and promiſed to account for ‡.

That theſe have each a peculiar melody diſtinguiſhable by a good ear, I ventured to ſuggeſt, and promiſed to evince.

— 441, *note*. An object will appear more diſtant than it

An object will appear more diſtant than it really is, if we ſeparate

* See p. 17.

† of greek tragedy.

‡ See p. 73, *antep.*

it really is, if we ſeparate it from the eye by lines of different coloured evergreens. Suppoſe the lines to be of holly and laurel, and the holly, which is of the deepeſt colour, next the eye: the degradation of colour in the laurel makes it appear at a great diſtance from the holly, and conſequently removes the object, in appearance, to a greater diſtance than it really is.

ſeparate it from the eye by lines of different-colored evergreens. Suppoſe the lines of holly and laurel; and the holly, which is of the deeper colour, nearer the eye: the degradation of color in the laurel, makes it ſeem at a great diſtance from the holly, and conſequently removes the object to a diſtance apparently greater than that at which it is in reality.

II. 515, 19. Vain therefore is the attempt of Dr Berkeley and of his followers, to deceive us, by a metaphyſical ſubtilty, into a diſbelief of what we cannot entertain even the ſlighteſt doubt.

Vain therefore is the attempt of Dr Berkeley and [of] his followers, to deceive us, by a metaphyſical ſuttlety, into a diſbelief of that, of which we cannot entertain the ſlighteſt doubt.

Of the ten claſſes in which engliſh ſtile has appeared exceptionable, ſome doubtleſs may be deemed to include others. Cacophony (or harſhneſs) may be counted a ſpecies of miſapplication or of miſarrangement; ſcoticiſm of antiquation or of miſapplication; while familiarity has proved the parent of particular anomaly (or irregularity) as well as of impreciſion, which may compriſe every deviation from propriety.

Preciſion indeed, as much the antipode of preciſeneſs, as eaſe of careleſneſs, or elegance of affectation, in order to form a literary fabric, firſt draws a beneficial, regular and conſiſtent plan; then collects the beſt adapted materials, diſpoſes them for their ſeveral purpoſes, and with the ſimpleſt as ſtrongeſt compacts a deep and a ſolid foundation. She now, adding poliſh to ſtrength, and cement to ſymmetry, omits nothing, in conſtruction or in ornament, that can promote the ſtability and harmony of each part and of the whole; rejecting with equal care whatever is uſeleſs or incongruous, enormous or diminutive, antiquated or affected, gloomy or glaring; whatever endangers excellence or can offend taſte; and ſo completes, in deſign and execution, a ſtructure to which nothing can be added, from which nothing can be taken, which can no way be altered but for the worſe, as preſenting no object but of exemplary uſe and of rational admiration.

Elements of criticiſm however exemplifying every ſpecies of impropriety to which our language is liable, have afforded the exemplifier an opportunity of evincing his zeal at once for the author and the public. Private communication might perhaps have ſufficed, had not four editions already been circulating, of which the intrinſic merit was become ſo generally acknowleged, that inaccuracies unſuſpected could hardly be credited, and muſt ſeem (if ſeen) either too numerous not to be venial, or too ſlight not even to be defenſible; petty matters demonſtrative only of the genius which could not perceive them, or foils to the excellence that overlooked them; which far therefore from dangerous or criticiſable, were in like manner to be overlooked if not imitated by the candid reader and humble diſciple:

> Great wits ſometimes may glorioufly offend,
> And riſe to faults true critics dare not mend.

Nay,

> Thoſe oft are ſtratagems, that errors ſeem;
> Nor is it Homer nods, but we that dream.

Plauſibly as prepoſſeſſion may thus blindfold herſelf, no excellence can either atone or palliate impropriety in the matter or the manner of a ſentence judicial or didactic. If a writ of error, or even informality of ſtile be made good againſt any deciſion, how can ſuch deciſion ſtand? and were the majority of deciſions in any code unexceptionable, muſt not the authority of the whole juſtly ſuffer from the mixture of the part which is indefenſible?

But indeed, if our author's analyſis of the human heart, and his taſte in all elſe rather than in language, had not been ſo conſpicuouſly admirable, the public would never have ſhut its eyes and ears to negligences which here conſtitute a remonſtrative volume. That ſo much inaccuracy found ſo laſting indulgence becomes the more remarkable, that almoſt every article of ſtile here pointed amendable has been profeſſedly treated in the very work which is the object of criticiſm. It concerns therefore alike our author and his readers that precept and example no more counteract each other;

> For precept leads us, but example draws:

and that a work which does ſuch honor to its nation and author by its ingenious philoſophy and variety of learning, ſhould no longer diſhonor either, by haſty determination, or unpoliſhed language.

And

And ſurely ſo bold a cenſor of our moſt accurate writers, and ſo deciſive an analyſt of the engliſh language, challenges every advocate on one hand, and every critic on the other. One genius, of equal judgement and talent, who has been often attacked, and almoſt always invulnerable, anſwers our author by a doctrine he finely exemplifies:

> Let thoſe teach others, who themſelves excel;
> And cenſure freely, who have written well.

Nor can the * note paſs unnoted, which has unfortunately crept into the laſt (and yet beſt) edition. When time, the gradual aſcertainer of truth, had expoſed the impotence of certain political incendiaries, dubbed orators and poets by a mob drunk with unlimited licence, and ſwoln with national pride; when impudence was no more miſtaken for eloquence, and ribaldry had dropt her title to wit; when a cloudcapt Junius was dreading the arm of an unvailable Johnſon, as the archanarch of old that of the archangel, could an oracle of criticiſm and a guardian of candor, rekindle party-rage in a kingdom ſo happily reunited, and rouſe once more a great people againſt his own, ſtill its rival as formerly its foe, by aſſaulting it in the moſt tender part, the honor of its education? A marginal note, or an unguarded definition, abundantly indicates the power of prejudice to darken and contract the moſt extended and illuminated mind, when our author himſelf pronounces grapes unattainable ſour, or, like the ſtag admiring himſelf in the fountain, diſparages that of which perhaps alone he ſtood in need in order to excel.

Not that purity of language any more than of life is always acquired from engliſh education. Scarce one of the negligences here ſpecified, ſcoticiſm excepted, may not be found in one or other of the beſt engliſh writers. Yet the beſt have doubtleſs the feweſt: nor can any frequency or name authoriſe impropriety. Nay, owned it muſt be, that the firſt orators of London are ſtill rather lucky than wiſe, and therefore not always even lucky, in the analogy of their own tongue. They truſt to the education our author ſo vilifies, where the happieſt in practice prove thence the moſt careleſs of theory, and not ſteering by the compaſs of precept, too often miſlead by example. But, as the greateſt of the greeks and romans,

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* See p. 83.

romans, and after them of the french, have made it their glory to ſyſtematize their own language; when the like ſpirit ſhall at length prevail for the culture of ours, every part of grammar and ſpecies of ſtile will be found analytically diſcuſſed, and ſyſtematically ſettled, on the baſis of the pureſt practice, in *The principles of the engliſh language digeſted*, or, *Engliſh grammar reduced to analogy*, by the author of theſe Animadverſions.

APPENDIX

APPENDIX.

From the SCOTS MAGAZINE, Vol. XXII. Page 686.

SCOTICISMS.

[THESE Scoticiſms were annexed to the *Political Diſcourſes* of David Hume, Eſq; printed at Edinburgh in 1752 [xiv. 56.]; but are not continued in the later editions of that book. As they may, however, be uſeful to thoſe of our countrymen who would avoid Scoticiſm in ſpeaking or writing, we preſume that our republiſhing them will not be diſapproved.]

Will, in the firſt perſon, as, *I will walk*, *we will walk*, expreſſes the intention or reſolution of the perſon, along with the future event: in the ſecond and third perſon, as, *You will*, *he will*, *they will*, it expreſſes the future action or event, without comprehending or excluding the volition.

Shall, in the firſt perſon, whether ſingular or plural, expreſſes the future action or event, without excluding or comprehending the intention or reſolution: but in the ſecond or third perſon, it marks a neceſſity, and commonly a neceſſity proceeding from the perſon who ſpeaks; as, *He ſhall walk*, *You ſhall repent it*.

Theſe variations ſeem to have proceeded from a politeneſs in the Engliſh; who, in ſpeaking to others, or of others, made uſe of the term *will*, which implies volition, even where the event may be the ſubject of neceſſity and conſtraint; and in ſpeaking of themſelves, made uſe of the term *ſhall*, which implies conſtraint, even though the event may be the object of choice.

Wou'd and *ſhou'd* are conjunctive moods, ſubject to the ſame rule: only we may obſerve, that in a ſentence where there is a condition expreſſed, and a conſequence of that condition, the former always requires *ſhou'd*, and the latter *wou'd*, in the ſecond and third perſons; as, *If he ſhou'd fall, he wou'd break his leg*, &c.

Theſe is the plural of *this*, *thoſe* of *that*: the former therefore expreſſes what is near, the latter, what is more remote; as in theſe lines of the Duke of Buckingham:

Philoſophers and poets vainly ſtrove,
In ev'ry age, the lumpiſh maſs to move:
But THOSE were pedants, if compar'd with THESE
Who knew not only to inſtruct but pleaſe.

Where a relative is to follow, and the ſubject has not been mentioned immediately before, *thoſe* is always required: *Thoſe obſervations which he made*; *Thoſe kingdoms which Alexander conquered.*

In the verbs which end in *t*, or *te*, we frequently omit *ed* in the preter-perfect, and in the participle; as, *He operate*, *It was cultivate.* Milton ſays, *In thought more elevate*; but he is the only author who uſes that expreſſion.

Notice ſhould not be uſed as a verb. The proper phraſe is *take notice.* Yet I find Lord Shafteſbury uſes *noticed*, the participle: and *unnoticed* is very common.

Hinder to do, is Scotch. The Engliſh phraſe is, *hinder from doing.* Yet Milton ſays, *Hinder'd not Satan to pervert the mind.* Book 9.

SCOTCH.	ENGLISH.
conform to	conformable to
friends and acquaintances	friends and acquaintance
maltreat	abuſe
advert to	attend to
proven, improven, approven	proved, improved, approved
pled	pleaded
incarcerate	impriſon
tear to pieces	tear in pieces
drunk, run	drank, ran
freſh weather	open weather
tender	ſickly
in the long run	at long run
notwithſtanding of that	notwithſtanding that
contented himſelf to do	contented himſelf with doing
'tis a queſtion if	'tis a queſtion whether
diſcretion	civility
with child to a man	with child by a man
out of hand	preſently
ſimply impoſſible	abſolutely impoſſible
a park	an incloſure
in time coming	in time to come
nothing elſe	no other thing
mind it	remember it
denuded	diveſted
ſeverals	ſeveral
ſome better	ſomething better
anent	with regard to
allenarly	ſolely
alongſt	along

Yet the Engliſh ſay both amid *and* amidſt, among *and* amongſt.

evenly	even
as I ſhall anſwer	I proteſt or declare
cauſe him do it	cauſe him to do it

Yet it is good Engliſh to ſay, make him do it.

marry,

SCOTCH.	ENGLISH.
marry upon	marry to
learn	teach
there, where	thither, whither
effectuate	effect
This word in Engliſh means to effect with pains and difficulty.	
a wright	a carpenter
Yet it is good Engliſh to ſay, a wheel-wright, *&c.*	
defunct	deceaſed
evite	avoid
part with child	miſcarry
notour	notorious
to want it	to be without a thing, even though it be not deſireable
tobe difficulted	to be puzzled
rebuted	diſcouraged by repulſes
for ordinary	uſually
think ſhame	aſhamed
in favours of	in favour of
dubiety	doubtfulneſs
prejudge	hurt
compete	enter into competition
heritable	hereditary
to remeed	to remedy
bankier	banker
adduce a proof	produce a proof
ſuperplus	ſurplus
forfaulture	forfeiture
in no event	in no caſe
common ſoldiers	private men
big with a man	great with a man
bygone	paſt

SCOTCH.	ENGLISH.
debitor	debtor
exeemed	exempted
yeſternight	laſt night
big coat	great coat
a chimney	a grate
annualrent	intereſt
tenible argument	good argument
amiſſing	miſſing
to condeſcend upon	to ſpecify
to diſcharge	to forbid
to extinguiſh an obligation	to cancel an obligation
to depone	to depoſe
a compliment	a preſent
to enquire at a man	to enquire of a man
to be angry at a man	to be angry with a man
to ſend an errand	to ſend of an errand
to furniſh goods to him	to furniſh him with goods
to open up	to open, or lay open
Thucydide, Herodote, Sueton	Thucydides, Herodotus, Suetonius
butter and bread	bread and butter
pepper and vinegar	vinegar and pepper
paper, pen, and ink	pen, ink, and paper
readily	probably
on a ſudden	of a ſudden
as ever I ſaw	as I ever ſaw
for my ſhare	for my part
miſgive	fail

SCOTCH.	ENGLISH.
rather chuſe to buy as ſell	rather chuſe to buy than ſell
deduce	deduct
lookt over the window	lookt out at the window
a pretty enough girl	a pretty girl enough
'tis a week ſince he left this	'tis a week ſince he left this place
come into the fire	come near the fire
to take off a new coat	to make up a new ſuit
alwiſe	always
cut out his hair	cut off his hair
cry him	call him
to crave	to dun, to aſk payment
to get a ſtomach	to get an appetite
vacance	vacation

On this ſubject a correſpondent writes, that the Scotch uſe the verb *behove* perſonally; whereas for two hundred years, *I behove* (for *it behoves me*) has not been Engliſh. —— We ſhall add Johnſon's explanation of this and two or three other words.

To BEHOVE. *v. n.* To be fit; to be meet; either with reſpect to duty, neceſſity, or convenience. It is uſed only impersonally with *it*.

NARRATE. *v. a.* To relate; to tell. A word only uſed in Scotland.

NOTWITHSTANDING. *conj.* [This word is properly a participial adjective, as it is compounded of *not* and *withſtanding*; and anſwers exactly to the Latin *non obſtante*. It is moſt properly and analogically uſed in the ablative caſe abſolute with a noun; as, *He is rich notwithſtanding his loſs*. It is not ſo proper to ſay, *He is rich notwithſtanding he has loſt much*. Yet this mode of writing is too frequent: Addiſon has uſed it. But when a ſentence follows, it is more grammatical to inſert *that*; as, *He is rich notwithſtanding that he has loſt much*. When *notwithſtanding* is uſed abſolutely, the expreſſion is elliptical, *this* or *that* being underſtood.]—1. Without hindrance or obſtruction from.—2. Although. This uſe is not proper.—3. Nevertheleſs; however.

To PREJUDGE. *v. a.* To determine any queſtion beforehand; generally to condemn beforehand.

PREJUDICE. *n. ſ.* 1. Prepoſſeſſion; judgment formed beforehand without examination. It is uſed for prepoſſeſſion in favour of any thing or againſt it.—2. Miſchief; detriment; hurt; injury. This ſenſe is only accidental or conſequential; *a bad thing* being called *a prejudice*, only becauſe *prejudice* is commonly *a bad thing*; and is not derived from the original or etymology of the word: it were therefore better to uſe it leſs; perhaps

prejudice ought never to be applied to any miſchief which does not imply ſome partiality or prepoſſeſſion.

To PREJUDICE. *v. a.* 1. To prepoſſeſs with unexamined opinions; to fill with prejudices.——2. To obſtruct or injure by prejudices previouſly raiſed.——3. To injure; to hurt; to diminiſh; to impair; to be detrimental to. This ſenſe, as in the noun, is often improperly extended to meanings that have no relation to the original ſenſe: who can read with patience of an ingredient that *prejudices* a medicine?

To SUCCUMB. *v. n.* To yield; to ſink under any difficulty. Not in uſe, except among the Scotch.

From the SCOTS MAGAZINE. Vol. XXVI. Page 187.

SIR, *London, March* 31, 1764.

EVERY effort towards improving the language of North-Britain, deſerves proportioned praiſe. The remarks therefore and Scoticiſms in the 686th and 687th pages of your twenty-ſecond uſeful volume, were no leſs laudable there, than where they firſt appeared. Yet, in the ſame view, it ſeems proper, becauſe poſſible, to improve ſome of the criticiſms, which are far from wanting merit; and to warn our countrymen equally againſt fancying all Scoticiſms to be there contained, or all there contained to be Scoticiſms.

Of *ſhall* and *will* it is ſaid, that "the latter, in the firſt perſon, expreſſes the intention or reſolution, along with the future event; and that the former, in the ſecond or third perſon, marks a neceſſity, &c. *Will*, in the firſt perſon, may expreſs mere volition, without futurity: as,

Wilt thou have this woman?
I will [now have her].
If thou wilt, thou canſt make me clean.
I will: be thou clean.

that is,

I will [or *am willing to*] *make thee clean: be thou ſo.*

Juſt ſo,

I will walk; *I am willing* [or *reſolved*] *to walk*, &c.

Shall in the ſecond or third perſon, does not always mark a neceſſity: it there, as well as in the firſt perſon, may merely ſpeak a promiſe.

You [or *he*] *ſhall walk*, may therefore ſignify, *You* [or *he*] *ſhall* be allowed, as well as ſhall be obliged, to *walk*.

Of *ſhould* and *would* it is ſaid, that "they are conjunctive

moods; and that when a condition and conſequence are expreſſed, the former always requires *ſhould*, and the latter *would*, in the ſecond and third perſons."

Should and *would* are no more conjunctive moods than *ſhall* and *will*; but paſt times of thoſe auxiliaries; and ſo muſt doubtleſs preſerve their analogy. A condition therefore and conſequence may interchange *ſhould* and *would* in the ſecond or third perſon, as they there may interchange inclination and contingency.

As we ſay, then,

If you [or *he*] [ſhall] *do it*, *you* [or *he*] will *be a loſer.*

If you [or *he*] [will] *do it*, *you* [or *he*] ſhall *be no loſer.*

ſo ſay we,

If you [or *he*] *did* [or ſhould *do*] *it*, *you* [or *he*] would *be a loſer.*

If you [or *he*] *did* [or would *do*] *it*, *you* [or *he*] ſhould *be no loſer.*

In the former of which the conſequence is contingent, and in the latter promiſſory.

With regard to *theſe* and *thoſe*: "Where a relative is to follow, and the ſubject has not been mentioned immediately before," *theſe* is ſaid to be always required.

Theſe is indeed excluded; but *the* may ſuffice, where ſpecific demonſtration is not intended. In general therefore can we as properly mention,

the obſervations which he made
the kingdoms which Alexander conquered

as in particular,

thoſe obſervations which he made
thoſe kingdoms which Alexander conquered.

As to paſt times in *te* or *t*, *Milton* does indeed ſay,

In thoughts more elevate——

but ſo far is he from being, as pronounced, the only author who uſes that expreſſion, that *Young* ſays, in his *Complaint*, night ii. [129].

Souls elevate, *angelic, wing'd with fire*

and night ix. [221.]

Minds elevate, *and panting for unſeen,*
And defecate *from ſenſe, alone obtain*
Full reliſh of exiſtence undeflow'r'd.

Nay, ſo frequent is this poetic participial, that we read in the ſame author and night [ix. 68.],

Stars animate *that govern theſe of fire*;

and night i. [76.],

How complicate, *how wonderful is man!*

Night ix. again [121],

And, ſatiate *of his journey, thinks of home.*

If *Young* be no acquaintance or no favorite of the critic, we may remit him to *Milton* (were his authority ſterling) for many inſtances of this Angliciſm: as, *Paradiſe loſt*,

ix. 112. *Of creatures* animate *with gradual life.*

xi. 821. *A world* devote *to univerſal rack.*

Thus diſtinct from the participle is the participial; which is indeed almoſt peculiar to poetry,

poetry, the Scoticiſm being its employment in proſe. Where the Scotch uſe the participial for the participle, the Engliſh uſe the participle for the participial; ſpeaking of an *elevated* mind, an *animated* being, a *complicated* caſe, *ſatiated* of a thing, *devoted* to deſtruction, &c.

Solemn ſtile ſtill prefers as participials the old participles *counterfeit*, *forfeit*, *dread*; as in *counterfeit* coin, *forfeit* life, *dread* ſovereign; and even common form, *ſituate*, *elect*, &c. as a houſe well *ſituate* or well *ſituated*, the *elect* people, a biſhop *elect*, &c. Nor is the participial a barbarous mutilation of the Engliſh, but an elegant formative of the Latin participle, like *intricate*, *complete*, *finite*, *remote*, *abſolute*; or like *inanimate*, *inſatiate*, *inviolate*, &c. more frequent than their ſimples, becauſe not coincident, like them, with other kindred words. But if, after all, the participial *elevate* be Scotch in ſpite of *Milton*, *hinder to do* may well be a Scoticiſm, though vouched by the ſame autho ity.

Nor will *Shafteſbury* be convicted of broader Scotch than *Milton*, when it is conſidered, or known, that any word may be employed as a verb, but that *notice* particularly is ſo; with this difference between Scottiſh and Engliſh practice, that in the former it is miſapplied for *take notice*, and in the latter ſignifies to *give* it. No more need the Scotch, then, be greatly *difficulted*, about the verbal application of *difficult*, or even there (if *puzzle*, *embarraſs*, *trouble*, &c. ſuffice not) about ſetting an example, where they may not find one.

Conform and *deform* are both Engliſh adjectives as well as verbs. While the latter remains peculiar to elevated poetry; as, P. L.

ii. 706. *More dreadful and* deform;

the former has in proſe given way to *conformable*; though *Bacon* ſaid,

Variety of tunes doth diſpoſe the ſpirits to variety of paſſions conform *unto them:*

and though we ſtill uſe it introductorily for *agreeable*, thus:

Conform *to this or that, is*, &c.

That *acquaintances* is Engliſh as good as *acquaintance*, might eaſily be exemplified, ſufficed it not to hint, that none can talk of two or more *acquaintance*, becauſe a collective cannot be numbered.

The other Scoticiſms of your liſt, though abſolutely undigeſted, ſeem reducible to thoſe of ſingle words, of phraſes, or of arrangement.

Many Scottiſh law-terms, from the French and Latin, have never been known in England: as, *forfaulture*, *vacance*, *notour*, *defunct*; *adduce*, *depone*, *exeem*, *rebute*, *evite*, *compete*, *incarcerate*, *ſuperplus*; with the Engliſh compound (though not Engliſh word) *bygone*,

bygone, and the old *anent* and *allenarly*; to which might have been added, *pannel* for *priſoner*, *interlocutor* and *decreet* for *deciſion* and *decree*, *timeous* for *timely*, *relevant* for *amounting* or *ſufficient*, *aſſoilzie* for *acquit*, *liberate* for *ſet at liberty*, &c.

Nor is it leſs certain, that among the illiterate in Scotland, *bankeer*, *ſeverals*, *in favors of*, (and *your favors* for *your favor* or *letter*), *think ſhame*, *marry on* or *upon*, *cauſe do*, *rather as*, &c. with *half ſix*, or *half* ſuch an hour, for *half an hour after* (or *paſt*) *five*, &c. (an ellipſe, however, almoſt as eaſily ſupplied as that of the Engliſh quaint *half after five*, &c. for *half an hour after five*, &c.) are barbariſms too often heard, if but ſeldom ſeen:

—— that even, among the literate, the old *proven*, *pled*, *wright* ſimple, *yeſternight*, &c. continue very prevalent:

—— that many ſterling Engliſh words are by the inattentive perverted to other than their proper meanings: as, *diſcretion* with *diſcrete*, *compliment*, *chimney*, the verbs *to mind*, *prejudge*, *diſcharge*, &c.:

—— that *park* is often diminiſhed to *encloſure*; and *miſgive* extended to *fail* in general, inſtead of acting only on the heart or mind; as in *My mind miſgives me*, *Great miſgivings of heart*, &c.:

—— nay, that *to make rich*, *to lay one's account with*; for *to get* [or *grow*] *rich*, *to make account of*, &c. are licences aſſumed without warrant on the north ſide of Tweed.

But the great ſource of Scoticiſm is miſpronunciation, whether by falſe ſounds or falſe ſtreſſes: a ſource, however copious, more to be regretted than reproached, conſidering the diſtance of Scotland from that capital which centers the propriety of the Engliſh language.

It might well therefore have been obſerved, that many words are miſpronounced, and thence miſplaced, more perceptibly in verſe, by Scottiſh writers; ſome becauſe read as they falſely appear, and others becauſe not read as they are fairly painted.

No wonder indeed if *broad*, *brought*, *loſe*, *ghoſt*, *breaſt*, &c. for *braud*, *braut*, *looze*, *ghoaſt*, *breſt*, &c. are miſtaken by the ear, that muſt take them from the eye; if even *realm*, for *relm*, be uttered a diſſyllable. But ſome pity it is, to ſay the leaſt, that, where picture miſleads not, the open vowels and the ſhut, nay the open and open, and the ſhut with each other, ſhould ſo commonly, in more than vulgar mouths, be interchanged: as *crane*, *mete*, *pike* the weapon, *coaſt*, *huge*; read *cran*, *met*, *pick*, *coſt*, *hudge*; and *matter*, *well*, *pick*, *coſt*, *utter*, heard *maiter*, *weel*, *pike*, *coaſt*, *ooter*; nay *ſeat*, *deity*, *reprieve*, *retrieve*, *ſignify*, (with its fellows), and *about*, *buy*, *boy*,

boy, &c. uttered *ſait*, *daity* or *diety*, *reprive*, *retrive*, *ſignifee*, &c. *aboot*, *boy*, *buoy*, &c. ſo *ſat*, *ſet*, *ſit*, *ſot*, preſented to the ear *ſot*, *ſat*, *ſet*, *ſote*, &c.

Well then may kindred conſonants interchange their ſound: hence *conſider*, *though* (which is really *dho*), *Sion*, *deſign*, *curioſity*, &c. varied into *conſither*, *though*, *Zion*, *dezign*, *curiozity*, &c.

Nor are theſe the only dangers of the Scottiſh dialect. So remote from propriety and unaided by ſyſtem as it has hitherto been, it could not but gradually change the ſtreſs (vulgarly the *accent*) of many Engliſh words; or retain the old ſtreſs of many words, that had gradually changed it in England.

To one or other of theſe cauſes muſt we impute the Scottiſh ſtreſs on the laſt of *April*, *envy*, *bigot*, *patron*, *committee*, *reſpite* (or rather *reſpit*), *practiſe*, the verbs *comfort*, *ſolace*, *canton*, *reſcue*, *govern*, *traverſe*, *harraſs*, *embarraſs*, &c. which the Engliſh ſtrengthen on the penult ſyllable:

—— the Scottiſh ſtreſs on the penult of *July*, *ally*, *demy* paper, *event*, *mankind*, *ſucceſs*, *exceſs*, &c.; and of the adjectives *corrupt*, *perverſe*, *elect*; which are in England ſtrong upon the latter ſyllable:

—— the Scottiſh ſtreſs on the antepenult of *enquiry*, *diſciple*, *horizon*, *revenue*, *retinue*, *contribute*, *diſtribute*, the verb *attribute*, *inteſtine*, *clandeſtine*, all ſtrong on the penult in England.

The Scotch retain the ſtreſs on the penult of *advertiſe*, as it lay in the time of *Shakeſpear*; whence *advertiſement*, like *chaſtiſement*, remains in England ſtrong on the antepenult, though *advertiſe*, like *chaſtiſe*, is become ſtrong on the laſt.

The Scotch ly on the laſt of *dividend*, of the verbs *intereſt* and *manifeſt*, and on the penult of *difficult*, *converſant*, *quinteſſence*; while the Engliſh ſtrengthen the firſt of all fix; as well as of *lamentable*, *commendable*, *comparable*, *ſuſceptible*, &c.; and the ſecond of *ſubjunctive*, *imperative*, *comparative*, *preparatory*, &c. otherwiſe ſtreſſed in Scotland.

Various might be the good reaſons why your philologer *noticed* to you nothing of all this; but to fancy that *debitor*, *tenable*, (for *tenible* muſt be your error *), *advert*, or *denude*; that *for my ſhare* †, *in no event*, *in time coming*, *tear to pieces*, *'tis a queſtion if*, *nothing elſe*; or *common ſoldier* more than *private man*, *for ordinary* more than the familiar *for common*, *a-miſſing* more than *a-going*, are Scoticiſms, is to know Engliſh as little as he muſt, who teaches, that *of a ſudden*,

* [If this be an error, it is not ours: we have looked at the book ſince this letter came to hand.]

† *For my part* is doubtleſs more the engliſh idiom.

ſudden, and *to ſend of an errand*, are Engliſh for *on a ſudden*, and *to ſend on an errand*; more than *to wait of* or *call of* a perſon, for *to wait on* or *call upon* him.

On a ſudden, exampled in a thouſand authors, ſhall here be quoted only from the firſt paragraph of the 102d *Rambler*.

I ſunk into a ſlumber amidſt my meditations, and *on a ſudden* found my ears filled with the tumult of labor, the ſhouts of alacrity, the ſhrieks of alarm, the whiſtle of winds, and the daſh of waters. [xiii. 139.]

But with this author your oracle is perhaps as little intimate as with him who ſays,

"Smitten friends
Are angels ſent *on* errands full of love."

The Engliſh do indeed ſay, *all of a ſudden*; and corruptly as commonly interchange the preterites *drank* and *run*, eſpecially the former, with the participles *drunk* and *run*; which the Scotch are leſs apt to do: nor is *learn* in the old and oppoſite ſenſe of *teach* more frequent in the north than ſouth part of the iſland.

As I ſhall anſwer may be ſtill (and perhaps may be long) an aſſeveration in Scotland, notwithſtanding the ingenious pains of certain improvers to root out both thought and expreſſion; but as neither has England quite refined away the one, ſo has ſhe not wholely conſigned the other*.

Nor can ſhe forbear ſmiling, when, conſcious of ſuch tranſpoſitive powers, ſhe hears her ſiſter taught, that *paper, pen and ink, a pretty enough girl*, and *as ever I ſaw*, are become the monopoly of North-Britain.

Moſt naturally does ſhe therefore conclude upon the whole, that if the Scottiſh oracle is not more profound in logic than in language, it muſt indeed be a Scoticiſm to conſult him; and this concluſion ſhe is pleaſed to notify by our country's, and, SIR, Your friend,

PHILOLOGUS.

* The engliſh unmeaning *Upon my ſoul*, is equivalent to the ſcottiſh antiquated at inattentive uſe of *As I ſhall anſwer*.

Page 59, line 25, ſhew *read* ſhow

95 15, precedente *read* precedent

23, aove *read* above